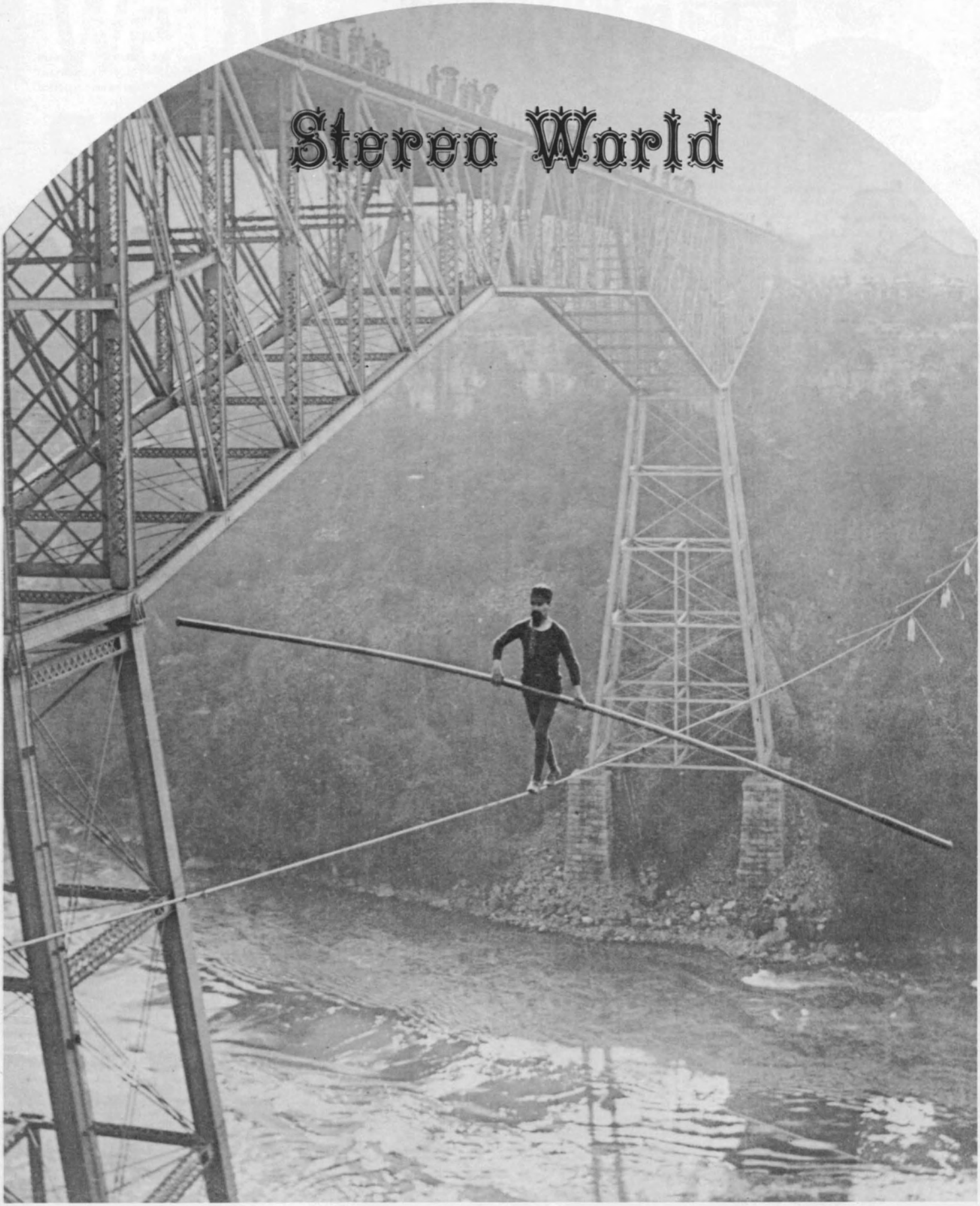
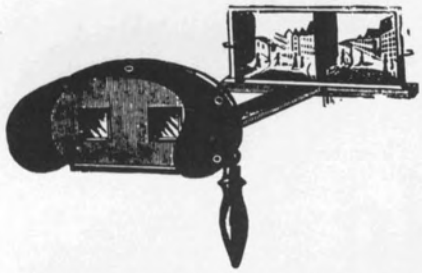
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World



VOL. 6, NO. 5 NOVEMBER - DECEMBER 1979



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3S1 Watkins-"1755, View from California and Powell Streets, S.F.". Nice hillside orange mt. view of the city. Because of lighting cond., some of card overexposed. In V.G. Cond., $20 PP.

3S2 Another----"1818, Malakoff Diggings, No. Bloomfield Gravel Mining Co., Nevada Co." Water line & water spray from nozzles in view. In V.G. Cond., $20 PP.

3S3 Another----"42, Long Ravine Bridge from Below". Wood-burning locomotive pulls flatcar & 2 baggage cars on trestle. VGC $20PP.

3S4 Another----"The Devil's Canon, Geysers, #1585." View looking up at tourist party that includes a dog. Steam billows from geysers. In G. Cond., $8 PP.

3S5 Thomas Houseworth & Co., San Francisco, Cal. "1165 Steamboat Geysers, Sonoma County, Cal." Orange mt. card in VGC, $16 PP.

3S6 Another----"1160 Witches' Cauldron, Sonoma County, Cal." Clouds of rising steam. In G. Cond., mt. soiled, $5 PP.

3S7 Another----"877-Section of the Big Tree 30 feet in diameter & House over the stump from the Sentinals." G. Cond., $9 PP.

3S8 W. H. Jackson, Denver, Colo., "116 Grand Canon of the Arkansas, Royal Gorge." Railroad bed next to river. Descriptive info on verso. A cabinet-sized beige card in G. Cond., $6 PP.

3S9 Another----"20 Sandstone Tower, near Monument Park". Fantastic freak of nature. Area resort description on verso; includes analysis of mineral water from the springs. G. Cond., $8 PP.

3S10 Another----"688 Rainbow Falls, Ute Pass." Nice waterfall view w/same back-card descriptive label as above. G. Cond., $7 PP.

3S11 Another----Windsor Hotel, Denver. Cabinet-sized cream mt. in F. cond., slight crease between views, but images strong. $5PP.

3S12 Savage & Ottinger-Union Pacific Railroad Views. Three green mt. views; "114, Tunnel No. 3 & Webber River", "116, Devil's Slide-Showing Track" & "118, Devil's Slide, side view". In V.G./G. Cond., $20 PP for the lot.

3S13 Another----Three yellow mt. views; "Weber River", 1000 Mile Treen Weber Canon, Dam Hills lookout, Weber Canon. Very nice scenics in G. Cond., $14 PP for the lot.

3S14 J. Collier, Denver. Three cabinet-sized views; "234, Summit Lake Kenosha Hill"-very pretty, #235, Head of South Park from Kenosha Hill" & "120-Cathedral Rock, Garden of the Gods". In V.G./E. Cond., $16 PP for the lot.

3S15 W.G. Chamberlain, Denver-"Ute Pass". Green cabinet-sized scenic view of the pass. Descriptive info on back label. In G. Cond., $5 PP.

3S16 Alex. Martin, Denver, "No. 7 Red Rock Spires-Boulder City". Stark peaks of rock by this lesser-known western photographer. Cream cabinet-sized mt. in G. Cond., $3 PP.

3S17 F. Jay Haynes, Fargo, D.T., "No. 1306-Old Faithful Geyser During Eruption." A dynamic action scene of the geyser. Orange mt. view in V.G. Cond., $8 PP.

3S18 Another----Yellowstone National Park-Orange cabinet-sized view "No. 1955, Old Faithful Geyser in Action". V.G. Cond., $6 PP.

3S19 Wheeler Expedition of 1871. Probably photographed by T.H. O'Sullivan. Cabinet-sized yellow mt. pub. by Anthony. "13-Grand Canon Wall from opposite Diamond Creek." Men in photo are dwarfed by the size of the canyon. From Darrah collection, G.C., $12PP.

3S20 Another----1872, "56-Lave Cove, Devil's Hole, Arizona." GC $10PP.

3S21 "General Crook's expedition and the Black Hills", by S.J. Morrow, Yankton, D.T. Breathtaking scene of a frozen waterfall. Yellow cabinet-sized mt. in G. Cond., $14 PP.

3S22 Hayden Survey-W.H. Jackson, Photographer. Anthony orange cabinet-sized mt. Yellowstone Series, "No. 35-Mammouth Hot Spring of Garliner's River Upper Basins." Figure of man balances this nicely composed view. From Darrah collection, V.G. Cond., $12 PP.

3S23 Another----Rocky Mountain Series, "88 View in Upper Canon of Middle Creek." In V.G. Cond., $12 PP.

3S24 Another----"66-The Teton Range, South". View of stark jagged rocks. In V.G. Cond., $12 PP.

3S25 "Old Bets, a Sioux Squaw 120 years old will long be remembered w/gratitude by many of the Minnesota Captives for her kindness to them while among the Sioux in 1862." Yellow mt. view by Whitney & Zimmerman, St. Paul. Nicely posed image of this old woman. In V.G. Cond., $30 PP.

3S26 "463, Jacob's ladder, Mt. Washington". Great shot of a little wood-burning locomotive pushing a lone passenger car up a steep trestle. Tan U. & U. curved mt. G.C., soiled, $5 PP.

3S27 "No. 306, Mt. Washington and Railway Trains at the Base". A nice railroad view that includes the following rolling stock: A 2-6-0 wood-burning locomotive & tender, a baggage car, an open passenger coach as well as two wood-burning cog-rail trains. All wait at the platform. Beige mt. cabinet-sized card by Kilburn. In G. Cond., $8 PP.

3S28 Railroad-"2088, Gates of Crawford Notch, P(ortland) & O(dgensburg) R.R., White Mountains". Wood-burning locomotive & two passenger cars in notch. Early Kilburn Bros. tan mt. in G. Cond., $6 PP.

3S29 A.J. Russell, Union Pacific R.R. Orange mt. view, "384, Tunnel No. 4". Railroad tunnel on the line; looking in. Well-known photographer. See p.280 of Taft. G. Cond., $4 PP.

3S30 "Memphremagog House & Lady of the Lake", Newport, Vt. Great orange mt. view by D.A. Clifford, St. Johnsbury of a side-wheeler. View clear enough to see the walking beam steam engine. In V.G. Cond., $8 PP.

3S31 Steamer on Lake George. Nice broadside view of the side wheeler, "Minnehaha. From A. Hockford's Picture Store, Schenectady, N.Y. Beige mt. in V.G. Cond., $4 PP.

3S32 Another----Scene on Wisconsin River. Lovely view of a man using an oar of a rowboat to "pole" the boat in the river. In V.G. Cond., $2 PP.

3S33 A close up deck view of a sailing vessel. Yellow mt. blind-stamped, "G.W.M.(oore, Athol, Mass.) In G. Cond., $5 PP.

3S34 "Running Ship Ohio". Nice view of this man-of-war. Yellow mt by Leander Baker. In G. Cond., lt. staining, $5 PP.

3S35 Monitor Terror, Phila. Early metal warship on American View orange mt. In G. Cond., $4 PP.

3S36 "Shipping, Boston". Very nice harbor scene crowded w/ships. Yellow mt. advertising card for "Trifet's", "Stereoscopes & Views, Photographs of Celebrities, &c." V.G. Cond., $5 PP.

3S37 Charleston, S.C. Yellow mt. Southern Series view. "No. 36, Shipping". Dock view w/many sailing ships. Bales of cotton on dock to be loaded on waiting ship. V.G. Cond., $8 PP.

3S38 Mexico-Three beige/yellow mt. views by Kilburn Bros., 1873: No. 1053, School of San Carlos, No. 1108, Tacubaya & No.1144, Papocatapetl. In G. Cond., $12 PP for the lot.

3S39 Gettysburg Battlefield-3 views, yellow mts. Two by Tipton, "No. 601, Inside view of Union line from Cemetery to Round Top--" & "No. 726, Soldiers National Cemetery." The other by Oriental Photograph Gallery, "No. 32, Pennylvania(sic) college." In G. Cond., $10 PP for the lot.

3S40 Anthony Artistic Series-Cabinet-sized yellow mt. High Falls, NY, "No. 119, Vessels loading coal at the docks of the Delaware & Hudson Canal, Rondout Creek." Nicely composed view of a number of sailing vessels. G. Cond., $7 PP.

3S41 Another----Orange mt., Scenery of Ithaca & Vicinity, NY, "No. 82, Looking out through the entrance of Enfield Cave." Very artistic view w/the center interest, a waterfall, VGC, $3PP.

3S42 Another----"No. 45, Looking out of Tunnel, Fall Creek." Great shot looking into tunnel w/a wood board roadbed over creek. In V.G. Cond., $3 PP.

3S43 W.M. Chase, Baltimore. Tinted orange mt. view of a steamship at the dock. Good cargo ship image. In G. Cond., $6 PP.

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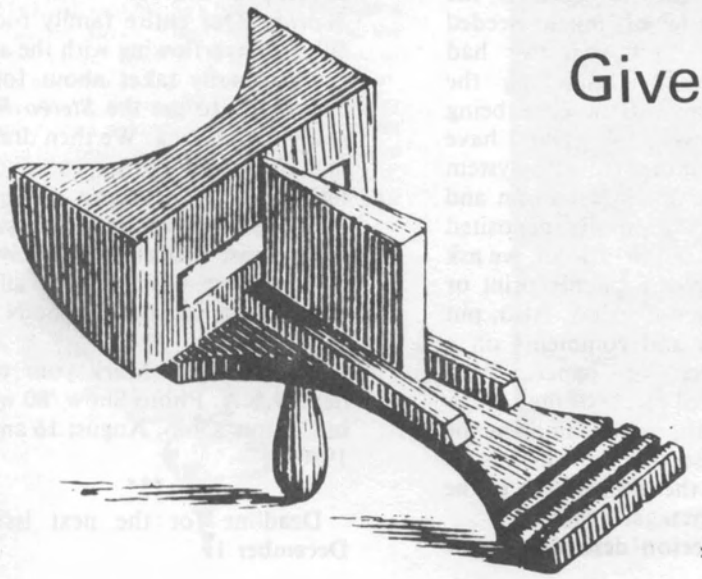

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EDITORIAL

As we are going to press we have learned of an interesting series of short features showing halves of historical stereographs. The five minute spots are on the tail end of the current series being presented on "Masterpiece Theatre" which may be seen on your local Public Broadcasting television network. The short features are being taped by WGBH in Boston using stereographs and other historical photographs from the collection of Martin Sandler. Check your local listings for times in your area.

By John Waldsmith

You will find in this issue the first renewal notice for 1980 membership. To encourage early renewal we are offering a discount of $1.00. We figure we are saving that much by having our records up-dated now than later in 1980. It concerns us that we still have members "renewing" in September. This is a costly problem which we hope to eliminate. Last year we made some needed improvements to our mailing system. We contracted with a computer company to compile our membership listings and to generate our labels in Zip Code order. Also, we were granted a 3rd Class Bulk Mail Permit by the beloved U.S. Postal Service. This meant a tremendous savings in postage costs and time saved in sorting all of those envelopes. But a person renewing in September causes us to have to pay a fee to get their name re-programed into the computer, and added postage fees to mail the back issues they have missed. We cannot put a price on the extra handling it requires.

Therefore, we are offering a $1.00 discount for members who renew before February 15, 1980. It is hoped this will solve this problem.

***

As we reach the end of a most eventful year for the N.S.A., I would like to thank those people who made the extra effort to promote and further the objectives of the N.S.A. Much praise must go to our President, Brandt Rowles (you will find his letter elsewhere in this issue). Brandt inherited the position from our founder and first President, Richard Russack, last year just before the Canton meeting. Specific goals and objectives were set at that time and we are pleased with our success in meeting all of those goals and to have had a consistent growth in 1979.

A large portion of the heavy burden of operating the N.S.A. has been saddled on our secretary, John Weiler, who has brought to the N.S.A. a little of much needed organization. Last year we had some problems in handling the renewals because they were being processed slowly. John and I have developed a more realistic system for compiling this information and getting checks promptly deposited and recorded. To help John, we ask members to please plainly print or type your renewal forms. Also, put classified ads and comments on a separate piece of paper. With several hundred pieces of mail arriving each month, one can imagine the monumental sorting job which is required to get the information to the proper person.

Another person deserving praise is Linda Carter, our Contemporary Stereo Editor. Her "Newviews" column has received a considerable amount of favorable comment. Linda has an excellent working knowledge of science and a marked artistic eye. She is constantly at work finding new information about stereoscopy as it is being used and developed today.

Six times a year we get together for what we call the "Stuff-Stick-Sort" party. John, Linda, and myself are joined by Dave Huddle and his wife, Sandy, along with my parents who "get out the *World.*" It is hard to describe 1,000 9x12 envelopes stuffed with *Stereo Worlds.* Our entire family room is filled to overflowing with the activity. It usually takes about four to five hours to get the *Stereo World* ready for mailing. We then drag the mail bags out to my car and my father's station wagon. The next morning we drive the 15 miles or so to the post office. This surely is a labor of love. My thanks to all who made it a great year for the N.S.A.

***

Don't forget! Mark your calendar! N.S.A. Photo Show '80 will be in Canton, Ohio, August 16 and 17, 1980.

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Deadline for the next issue is December 1.

THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL. 6, NO. 5 NOVEMBER - DECEMBER 1979

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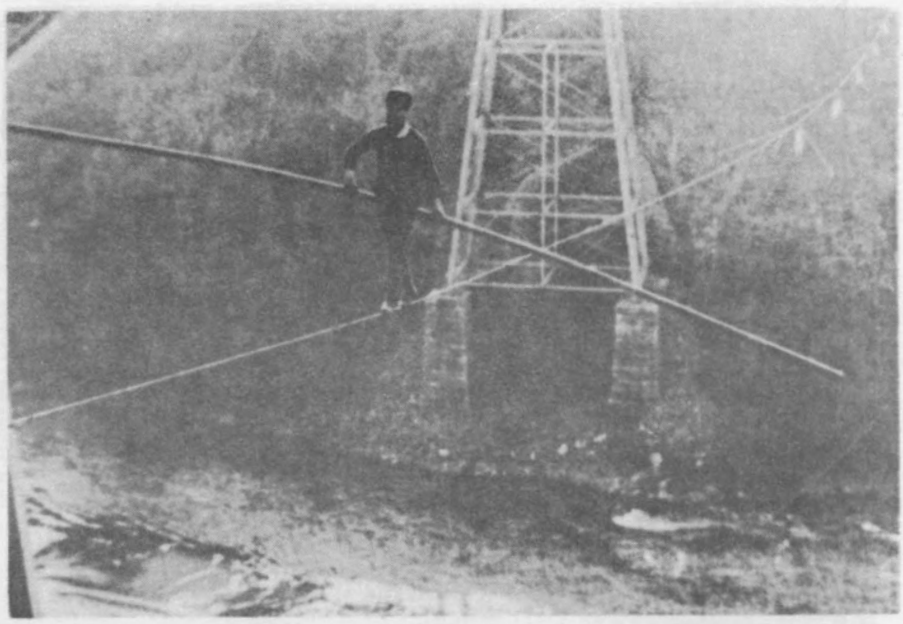


COVER: This month we feature a view by George Barker showing S.J. Dixon crossing Niagara on a wire. Turn the page for this view in stereo and William Brey's article about this daring man. (William Brey Collection).

DIXON - DAREDEVIL PHOTOGRAPHER

William Brey and J.P.H. Webber

Saturday, September 6, 1890, dawned bright and sunny encouraging the crowds to assemble early. Many rimmed the gorge overlooking the whirlpool while others secured a better vantage point by walking out on the railroad bridge to view the long-awaited event. Dixon, the daring photographer, was going to cross Niagara on a wire!

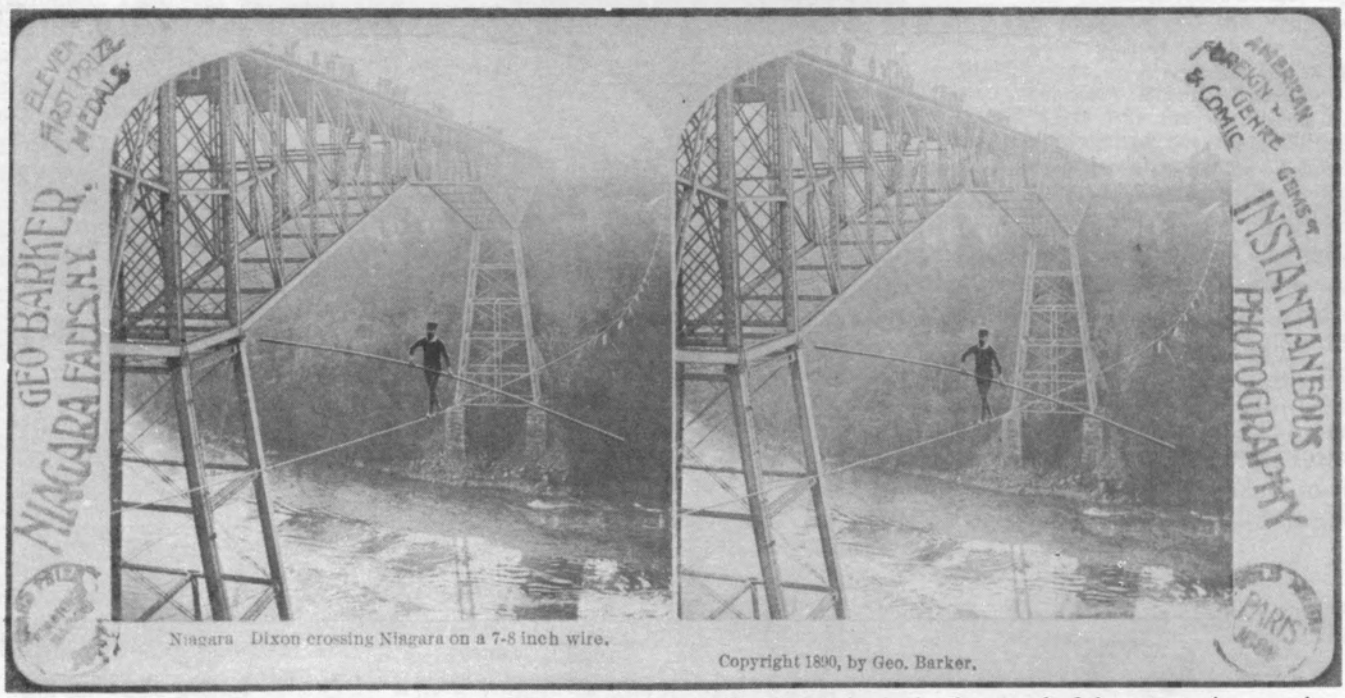
The seven-eighths inch wire cable, erected three years before by Stephen Peer, stretched over 900 feet from Canada to the United States, 180 feet above the fearsome rapids. The cable had been crossed only once by Peer whose body was found beneath it three days after his crossing. He reportedly had been cavorting on the wire at night while intoxicated and fell to his death.

There were those present who remembered Blondin's daring walk over Niagara 30 years earlier that had brought him world-wide fame. His rope had been a hefty two inches in diameter, suspended only 70 feet over a much calmer stretch of the river.

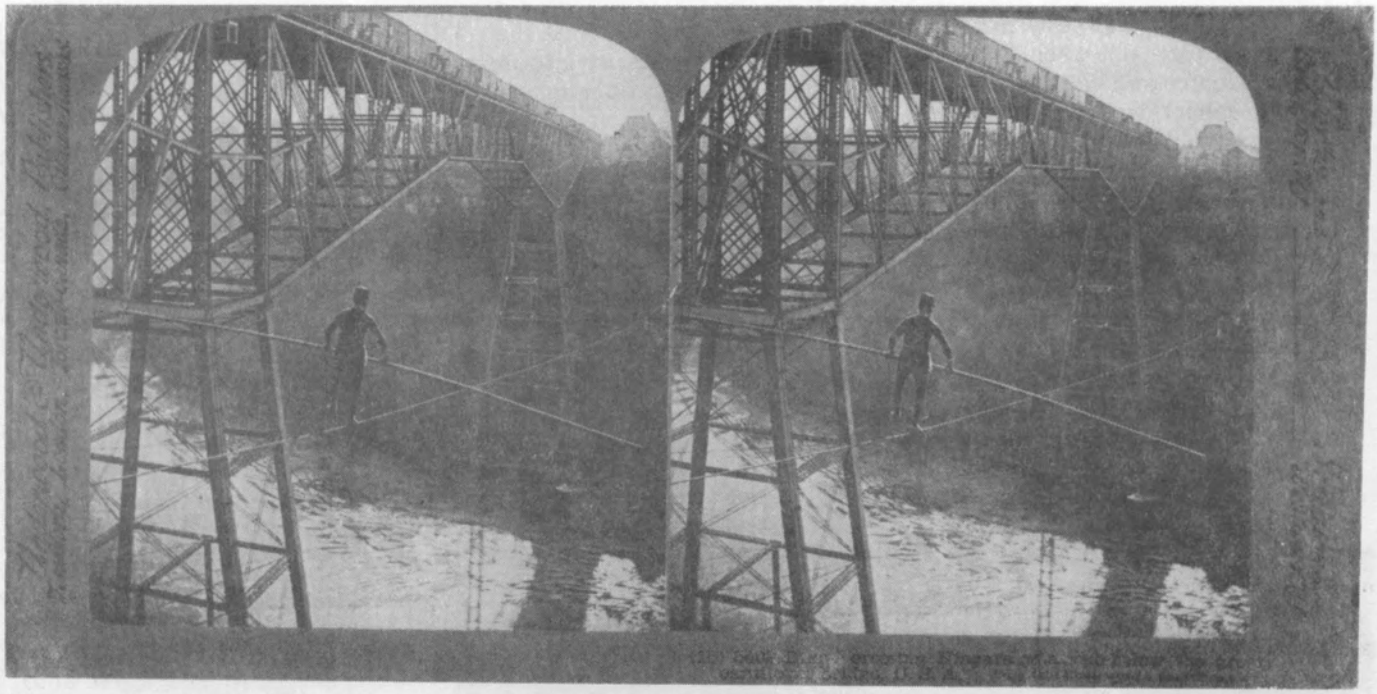
Samuel John Dixon, the Toronto photographer, arose early, taking two seidlitz powders to calm his stomach. After a light breakfast he made arrangements to have the wire properly guyed, and before noon visited the American side of the Falls where he ate a dozen raw oysters and fortified himself with a nip of brandy. Returning to the Canadian side he changed into yellow tights with a black silk waistband, red silk socks and a black silk cap. Promptly at 3:30 he appeared before an expectant crowd of several thousand.

The slight, wiry man picked up his 30 pound balancing pole, shifted its 22½ foot length to a comfortable position and stepped out onto the wire, carefully sliding one moccasined foot in front of the other. His own graphic description of the crossing can hardly be bettered:

"Now I had reached the testing point. I nerved myself as well as I


GEO BARKER
NIAGARA FALLS N.Y.
INSTANTANEOUS PHOTOGRAPHY
Niagara Dixon crossing Niagara on a 7-8 inch wire.
Copyright 1890, by Geo. Barker.

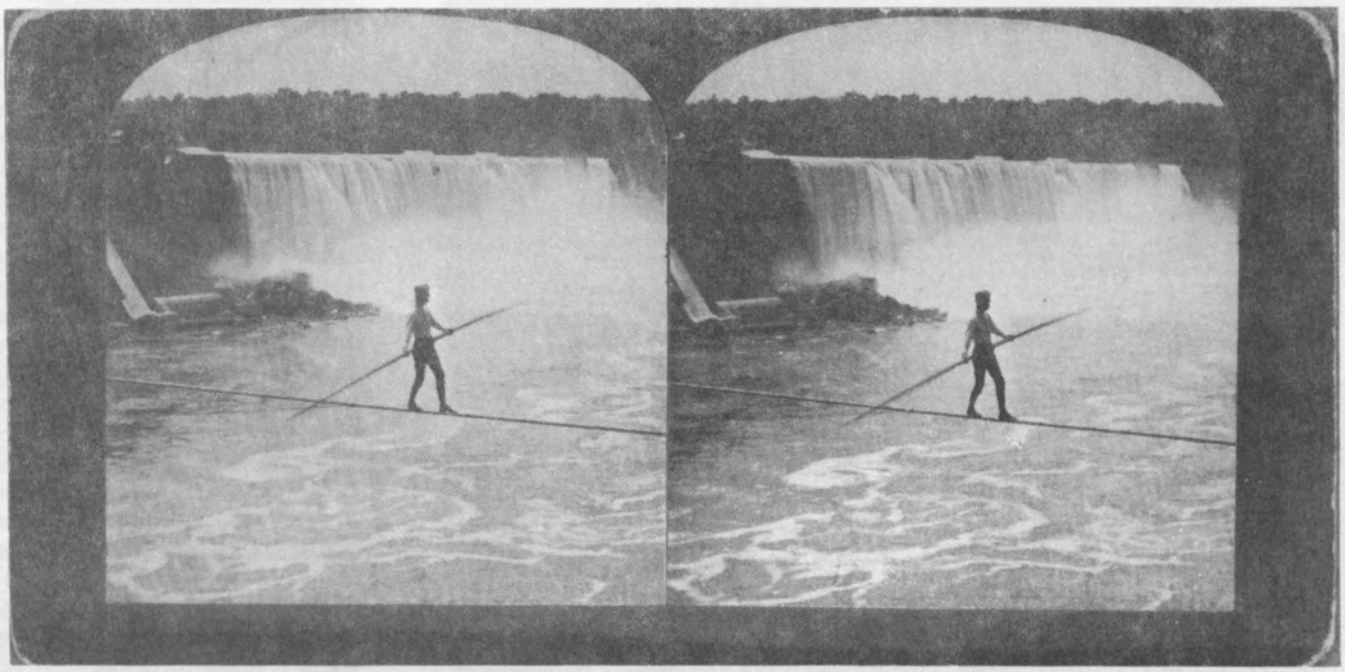
"Dixon crossing Niagara on a 7-8 inch wire" by George Barker, 1890. Visible in the background of the stereo view are the sand bags and guywires used to help steady the wire in the wind, and a large flag fluttering from the end of the cable. (William Brey Collection).



"Dixon crossing Niagara on a rope below the great cantilever bridge," No. 5409 by Underwood & Underwood. Daring Dixon, his feet in a hoop, performs on the wire at Niagara. Dixon crossed the wire twice—on Sept. 6, 1890, and again on July 17, 1891, just two months before his death on Oct. 2, 1891. (Richard C. Ryder Collection).

could. I kept saying to myself: 'Steady now, Jack, steady now. You're going to do it all right, but steady.' And here I noticed that the guys which were to steady the center part of the rope were not working and that the cable was swaying in the wind. This of course somewhat unnerved me, but I soon steadied myself, being determined to succeed. The danger of this part of the journey, the great height above the water, the swaying of the rope and the full knowledge of my personal risk kept my wits at the highest tension. I had to change my point of vision every moment or two. If I looked steadily at the rope for more than three seconds I would imagine that the rope like the rushing water, was moving in the same direction, and my senses would begin to reel; but the moment I changed my point of vision and would look one time at the bridge, another at my hand and another at the balancing pole, thus varying the center of observation, I was enabled to resist the illusion.

"So impressed was I with the gravity of the situation that I occupied fully five minutes in crossing the 200 feet of the center of the river. The wire was swaying at



"Stephen Peer crossing Niagara River on a rope" by an unknown photographer. Peer, one of ten daredevils to cross Niagara on a wire and the only one to die there. (William Brey Collection).

such a rate that I had to exercise the greatest care, but when I was over the center and felt that the greatest danger was passed my spirits rose steadily, and I had no difficulty in sitting on the rope and kneeling on it.

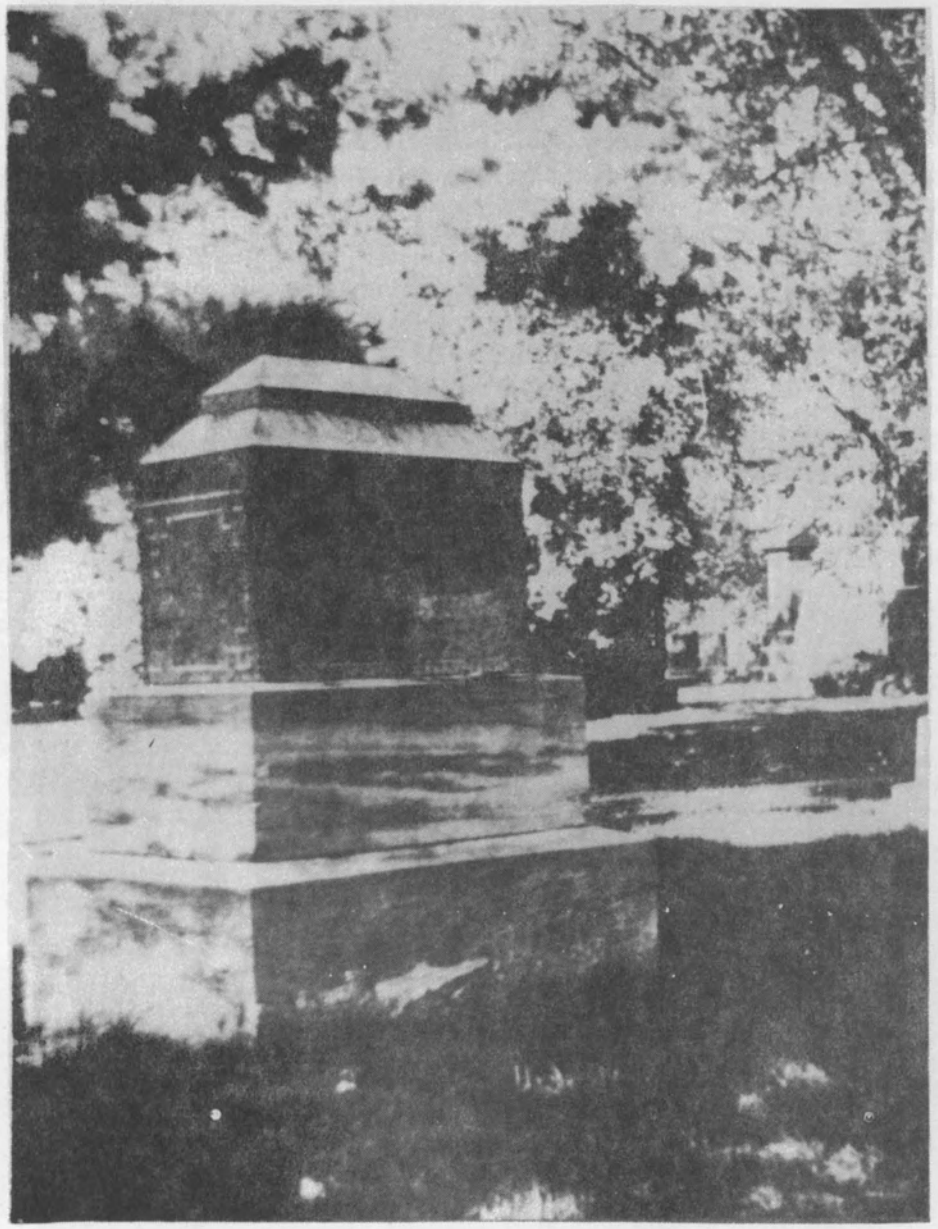
"When I was fairly over the bank the hardest part of the walk ing occurred, as the guy ropes at this part were utterly useless and the cable shook in the wind more than the aspen. I got safely through and was heartily congratulated by those on the American side. The first thing I did was to take a small infusion of eau de vie, with a little soda mixed therein."

After remaining on the American shore a few minutes, he again appeared and walked out to the large American flag hanging from the cable. Resting, he wrapped the Stars and Stripes around himself. After a few more tricks he returned to the American side and was carried in triumph in an open carriage to the Canadian side. There, he went out on the wire backward and when he reached the British flag, sat down and folded it over his shoulders. This was followed by a brief exhibition including the exceedingly dangerous act of interlocking his feet. Returning to safety, Dixon was lionized by the crowd, and his enthusiastic friends took up a liberal collection for him.

Dixon was born in New York State, but was raised in the Georgian Bay area. This was the 40th performance he had made of his wire-walking abilities since his first exhibition 18 years before. An all-around athlete, he frequently gave little impromptu exhibitions.

On one occasion he went to New York City to see the celebrated photographer Dana. Learning he had just left to catch the boat to Fall River, Dixon hurried to the pier and managed to have a few words with him as the boat prepared to leave. Before he could finish, the gangplank was raised and the boat swung around with only the stern line attached to the dock. Dixon ran to the stern and walked out on the line in an attempt to reach shore. The crowd shouted for him to go back and two policemen excitedly attempted to get him off the rope. Pushed to the edge of the wharf by the crowd, one of the policemen fell in. Dixon calmly seated himself on the rope and waited for the rescue to be completed. When the policeman had been fished out, Dixon told the people to stand back and give him a chance to come off the rope. Pretending to lose his balance but catching himself in time to keep from falling, Dixon danced ashore. Everybody but the two policemen enjoyed the performance.

On July 17 the following year, Dixon repeated his Niagara performance before another spellbound audience. On the way across he stopped three times, and when exactly in the center, laid down on his back and arose again. He also sat down several times and arose without any apparent difficulty and resumed his perilous walk. He tied a white ribbon around the center of the cable as evidence of his feat for any skeptics not present. When he reached safety on the American side of the rapids a lusty cheer arose and he was borne away in triumph by his friends, many of whom were fellow members of the Photographers



Picture of Dixon's headstone in Mount Pleasant Cemetery, Toronto, taken by J.B.H. Webber of Ontario, Canada. Dixon's signature and profile are engraved on the stone.

Association of America who were present for their Annual Convention in Buffalo.

At previous Conventions, Dixon's photographic work had been singled out for considerable praise. In Cincinnati in 1884 he made a good showing of enameled pictures, and at the St. Louis Convention two years later won a Silver medal for his portrait work. (While attending these Annual affairs and performing on the high wire, Dixon's wife efficiently ran their Toronto Studio with the help of their artist, Mr. Ward.)

Dixon was a remarkable man physically. Not large or powerful, but a splendid specimen of his kind. He was of regular limbs and features, black hair and piercing eyes and quick as a flash in his movements. He could ride any horse, drive one or a team at breakneck pace, shoot birds, deer or bear like a born hunter, and was almost insanely fearless.

He seemed to feel that what anyone else could do with years of practice he could do on the first try. Speed was his watchword and characteristic. His tastes changed as rapidly as his mind. At one time fast horses were his craze and he drove them at top speed. Then he took a notion that the work of shoeing horses was generally badly done and he started a scientific forge. Thus it was with everything, to think was to act...and that was where the danger lay.

Nervous excitement was what he should have guarded against, yet it was the one thing he courted. There were those who said his eye had been growing more excited, his conversation more volatile, his movements even more mercurial, and his resort to stimulants more than judicious. So convinced was a local newspaper that his life would end in a tragedy that during his rope-walking exhibitions at Hanlan's Point a reporter was detailed to attend every one of his 12 performances. But his death was not to be on the wire.

In the late summer and fall of 1891 he performed in Montreal, Peterboro and Whitby, where he walked the rope before the eyes of admiring thousands.

He seemed to have been in great spirits in Whitby where to some he acted like a drunk or lunatic. Securing some firecrackers, he spent an hour setting them off for the amusement of a large crowd. Coming across a Salvation Army squad on a corner, he delightedly fired off a barrage under their feet creating a terrible racket. Constable McBrien attempted to restrain this frenzied outburst, but Dixon refused the request and stated he did not care for all the policemen in Whitby and Toronto. Reporting the incident the following day the Whitby Chronicle observed "...Success has given him fame and this fame has unbalanced his head...".

His next scheduled engagement was a performance at the Collingwood Fair but, deciding to go hunting first, he told his friends, "I'm going up to Muskoka to shoot a bear. If I wait till we go up after deer with the dogs we won't get near a bear, and I want to shoot one this year." At Woods Lake in Muskoka he decided to swim to a point of land about three-quarters of a mile away. Two farmers who were working nearby and who had been watching his proceedings thought it would be wise to send a boy in a boat after him. The boy stated that just as he was almost within reach of Dixon, the swimmer was suddenly seized with a cramp. His head canted forward, burying his face in the water. Dixon drowned almost under the youth's hand.

From an early hour in the morning of October 6 until 2 o'clock in the afternoon, a constant stream of citizens passed through Dixon's studio, on the corner of King and Yonge Streets, to pay their last respects. By noon there were almost as many people crowded in the street as had witnessed some of his daring feats, attesting to the general interest in his sad fate.

At 2:30 the large cortege proceeded to Mount Pleasant Cemetery where the Reverend Dr. Wild conducted the impressive ceremonies. Among the pallbearers were members of the Hunt Club and the Photographers Association.

Ironically, fate had intervened to rob Dixon of the world-wide fame he sought. A short time before his death he had signed a contract with a French Manager for performances in Paris and Brussels during the summer of 1892.

RENEW NOW! and SAVE $1 use Form in this issue

FREE VISION

By Stephen R. Best

This article is a written presentation of a short seminar on Free Vision given at the 1979 Photo Show in Canton, Ohio, on August 12.

A simple exercise will help to determine if an individual is likely to be able to achieve free vision. Extend your arms full length in front of you with your forefingers touching. Now line up your touching fingers with a distant point and look at this distant point. You should then see a "little weiner" made up of the tips of each finger in between your touching forefingers (see figure 1). If you can see the weiner, there is no reason why you cannot use free vision.

I am going to describe two methods of using free vison: parallel fusion and crossed fusion. Parallel fusion is used for viewing stereoscopic view cards. Crossed fusion is used for viewing the occasional stereo view card where the two sides have been accidentally switched - a pseudo stereo view - or when viewing large stereo presentations such as stereo view enlargements or stereoscopic paintings.

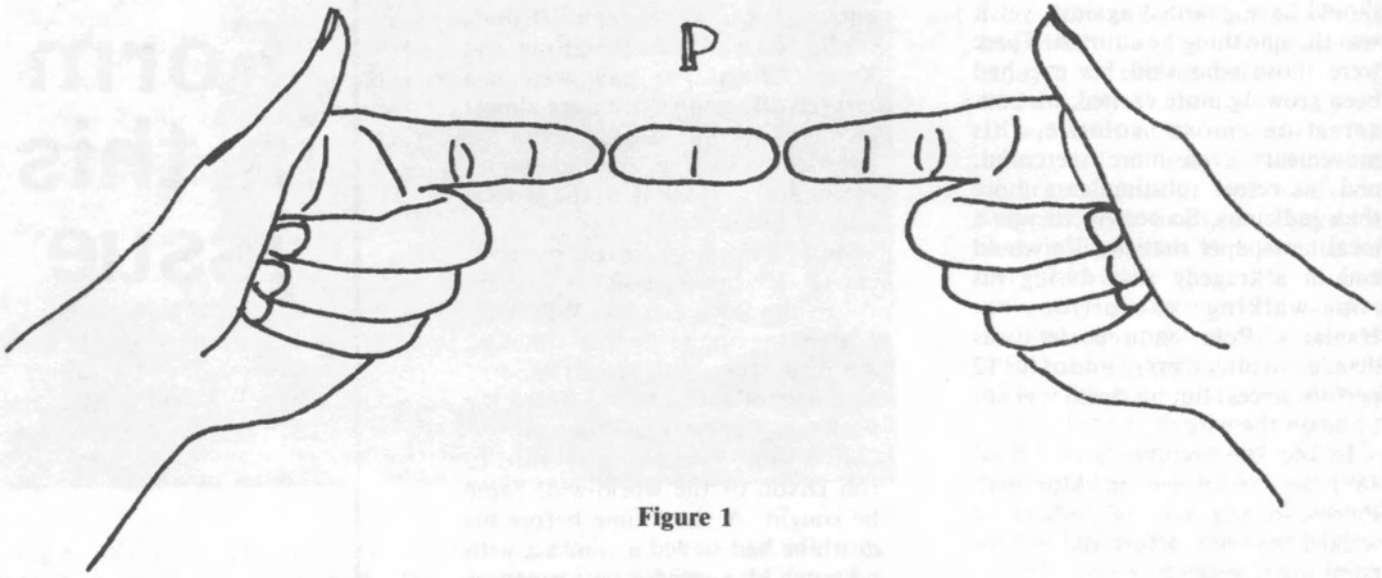


Figure 1

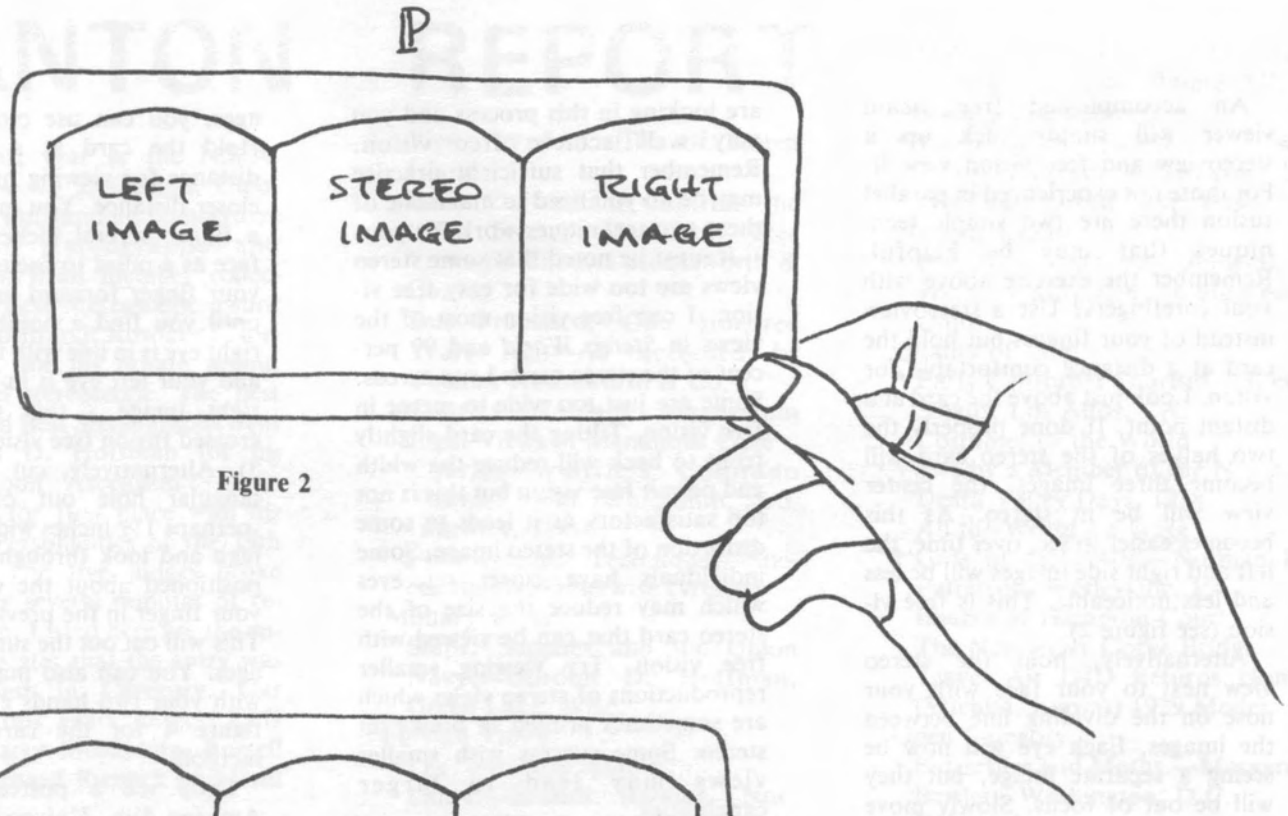


Figure 2

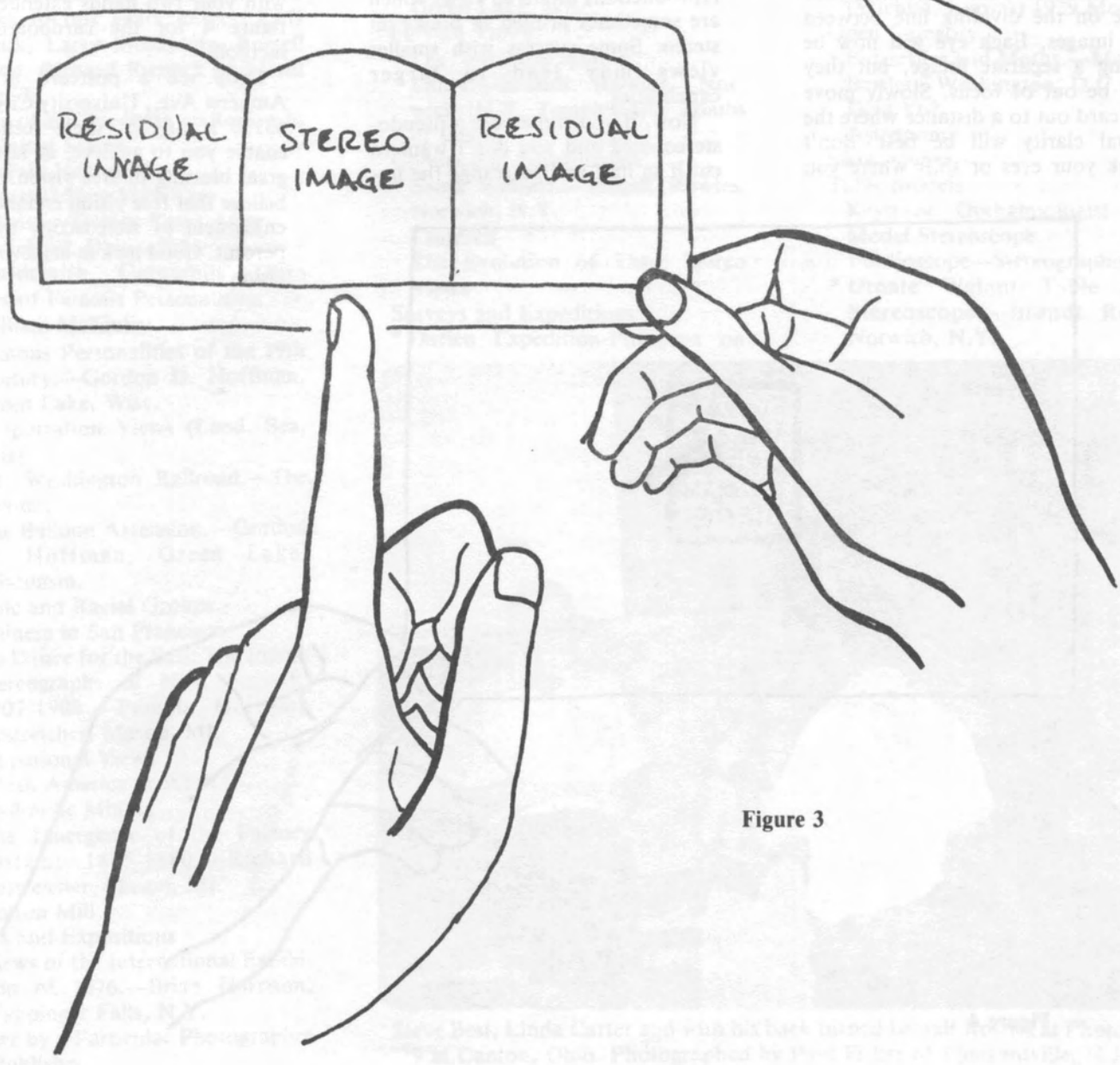


Figure 3

An accomplished free vision viewer will simply pick up a stereoview and free vision view it. For those not experienced in parallel fusion there are two simple techniques that may be helpful. Remember the exercise above with your forefingers? Use a stereoview instead of your fingers but hold the card at a distance comfortable for vision. Look just above the card at a distant point. If done properly the two halves of the stereo card will become three images, the center view will be in stereo. As this becomes easier to see, over time, the left and right side images will be less and less noticeable. This is free vision (see figure 2).

Alternatively, hold the stereo view next to your face with your nose on the dividing line between the images. Each eye will now be seeing a separate image, but they will be out of focus. Slowly move the card out to a distance where the visual clarity will be best - don't blink your eyes or shift where you are looking in this process and you may well achieve free vision. Remember that sufficient practice may be all you need to make one of these two techniques work for you.

It must be noted that some stereo views are too wide for easy free vision. I can free vision most of the views in *Stereo World* and 99 percent of the stereo cards I run across. Some are just too wide to merge in free vision. Tilting the card slightly front to back will reduce the width and permit free vision but this is not too satisfactory as it leads to some distortion of the stereo image. Some individuals have closer set eyes which may reduce the size of the stereo card that can be viewed with free vision. Try viewing smaller reproductions of stereo views which are sometimes printed in books on stereo. Some success with smaller views may lead to larger capabilities.

Now, if you run across a pseudo-stereo card and you don't want to cut it in half and rearrange the images, you can use crossed fusion. Hold the card at a comfortable distance for viewing but focus at a closer distance. You might position a finger several inches from your face as a point to focus on, moving your finger forward and backward until you find a point where your right eye is in line with the left image and your left eye is in line with the right image - this should yield crossed fusion free vision (see figure 3). Alternatively, cut a small rectangular hole out of cardboard -perhaps 1½ inches wide by 2 inches high and look through this "gate" positioned about the way you did your finger in the previous exercise. This will cut out the surplus side images. You can also make a "gate" with your two hands extended. See figure 4 for the cardboard gate method.

Drop me a postcard at 6943 Amherst Ave., University City, Mo. 63130 if any of these techniques enable you to achieve, at last, that great blessing of free vision. I truly believe that free vision enhances the enjoyment of stereoscopy by 1000 percent. Good luck in achieving free vision.

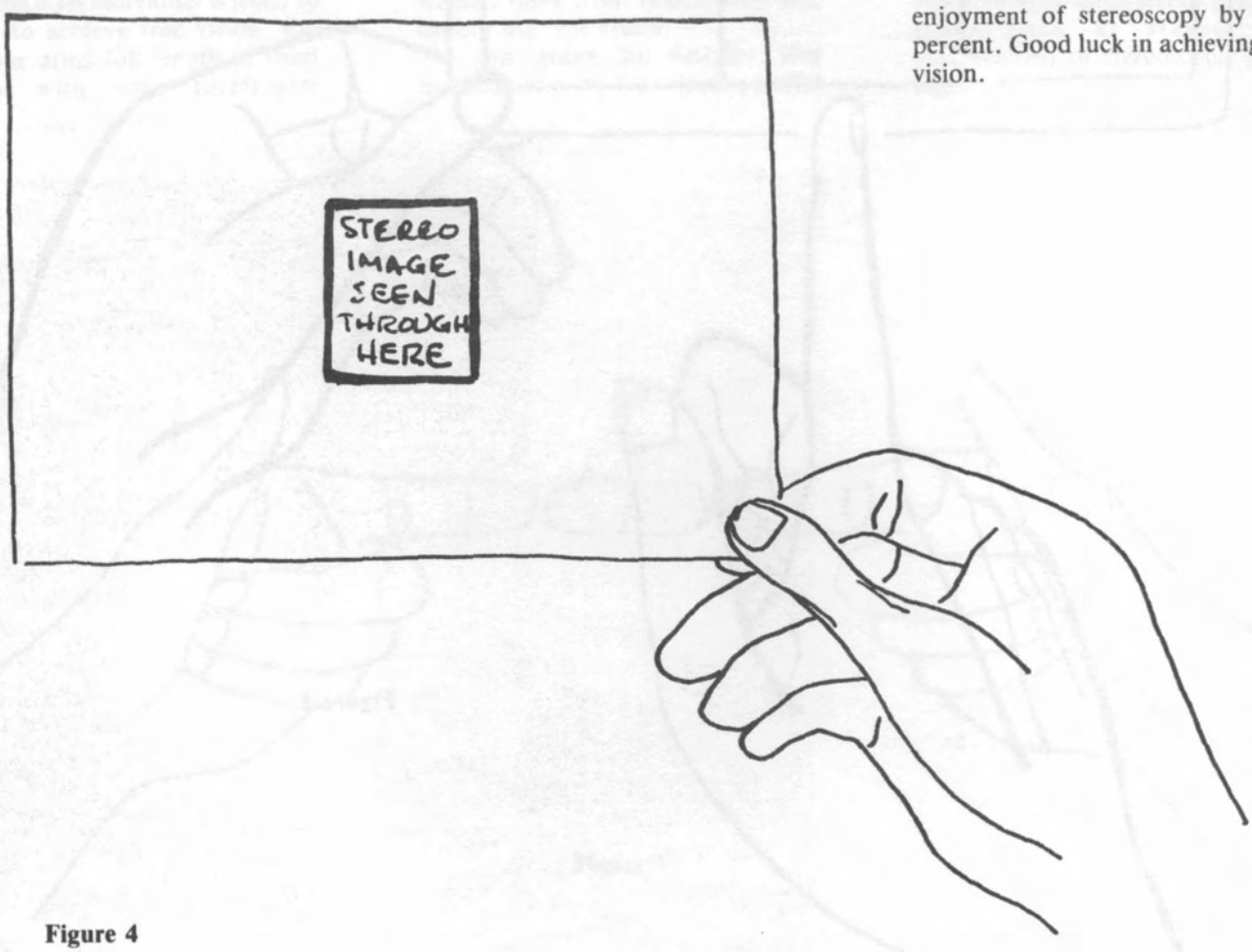


Figure 4

CANTON REPORT

Again this year at the N.S.A. Photo Show '79 at Canton, Ohio, we had an outstanding competitive exhibit of stereographs and stereoscopes from member collections. The Best Stereoscope award was given to Brandt Rowles of Norwich, N.Y. for his ornate walnut table model stereoscope. The Best of Show and Best Stereographs went to Gordon D. Hoffman for his "The Balloon Ascension" views which tied for first place with his "Famous Personalities of the 19th Century." The five judges broke the tie after several minutes of re-examination. Listed here are the entries. * indicates that the entry was selected Best in Category. Our thanks to this years judges: Cliff Krainik, Larry Moskovitz, Russell Norton, Richard Russack and Paul Wing, Jr.

Views of a City, State or Region in the United States.
- Buffalo Harbor Views
- Views of New York City
- Atlanta—Twenty Years After
- * Cleveland, Ohio—John Waldsmith, Columbus, Ohio

Views of Famous Personalities.
- William McKinley
- * Famous Personalities of the 19th Century.—Gordon D. Hoffman, Green Lake, Wisc.

Transportation Views (Land, Sea, or Air).
- Mt. Washington Railroad.—The Engines
- * The Balloon Ascension.—Gordon D. Hoffman, Green Lake, Wisconsin.

Ethnic and Racial Groups.
- Chinese in San Francisco
- * To Dance for the Sun: The Indian Stereographs of N.A. Forsyth, 1907-1908.—Pamela Holcomb Oestreicher, Mason, MI.

Occupational Views
- North America at Work
- Hydraulic Mining
- * The Emergence of the Factory System: 1865-1880.—Richard Oestreicher, Mason, MI.
- Cotton Mill

Fairs and Expositions
- * Views of the International Exhibition of 1876.—Brian Harrison, Wappinger Falls, N.Y.

Views by a Particular Photographer or Publisher
- Views by J. Loffler of Staten Island
- Early Californians Confront the "Big Trees," Mammoth Tree Views by Thomas Houseworth & Co.
- San Francisco, One Hundred Years Ago—As Recorded by Thomas Houseworth & Co.
- Charles Waldack Magnesium Light Views in Mammoth Cave
- * Charles Weitfle's Colorado Towns.—John Waldsmith, Columbus, Ohio.
- Photographic Techniques—Successful and Otherwise (Weller)

Military Views
- * Ships, Supplies and the Union Navy.—Gordon D. Hoffman, Green Lake, Wisc.

Foreign Views
- * Les Pyrenees par E. Lamy.—Brandt Rowles, Norwich, N.Y. Temples and Tombs of Egypt.

Comics and Sentimentals
- * Santa Santa!!.—Brandt Rowles, Norwich, N.Y.
- Children
- The Evolution of Three Stereo Views

Surveys and Expeditions
- * Darien Expedition-Pinogana on the Tuyra River.—Wilfred Thompson, Grosse Pointe, MI.

Photographic Subjects
- * Lockwood—Small Town Photographer.—Gordon D. Hoffman, Green Lake, Wisc.

Historic Events
- * President Garfield's Funeral.—John Waldsmith, Columbus, Ohio.

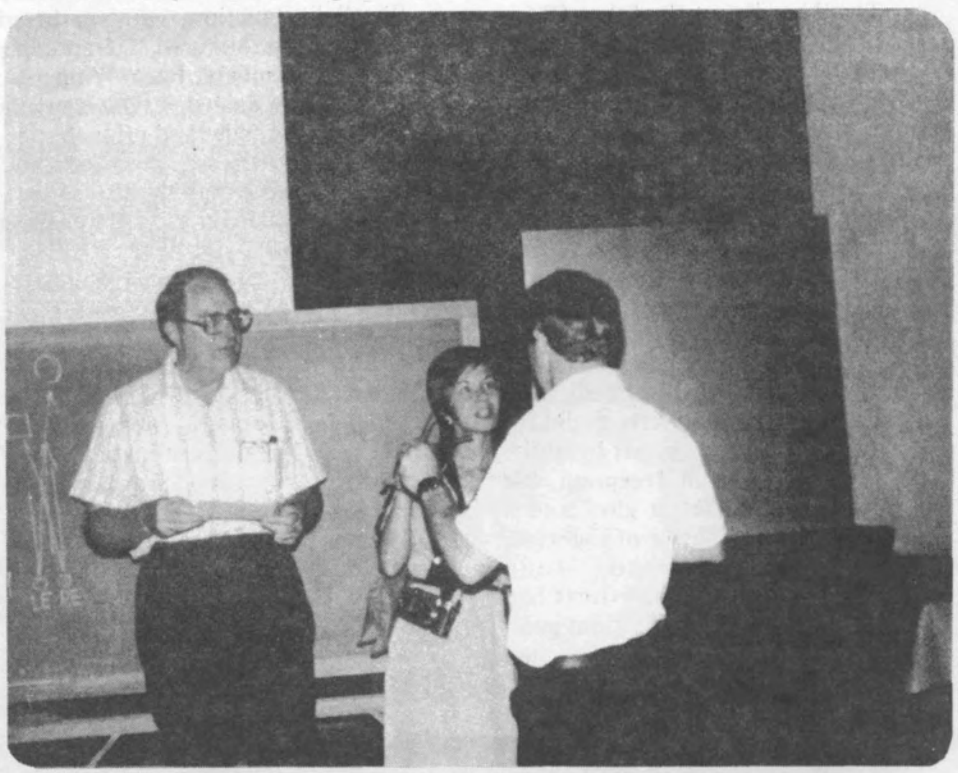
Quality of Life
- * Early California Tourism.—Louis Smaus, Los Altos, CA.
- Costumes of the World

Views by a Member of the N.S.A.
- Death Valley Days, 1978
- All the World's a Stage
- * Girls of the 1960s.—Norman B. Patterson, Wesleyville, PA.
- Images of Hampton Court
- The New River Gorge Bridge
- Travel Air D4D Returns Home (Wichita, Kansas) 1929 Model

Open Category
- * Butterflies and Moths.—Margaret Bartlett, Washington, D.C.
- Déjà Vu?
- Astronomy

Stereoscopes

Table Models
- Keystone Opthalmologist Table Model Stereoscope
- Pontioscope—Stereographoscope
- * Ornate Walnut Table Model Stereoscope.—Brandt Rowles, Norwich, N.Y.



Steve Best, Linda Carter and with his back turned Brandt Rowles at Photo Show '79 at Canton, Ohio. Photographed by Paul Fisher of Pleasantville, N.J.

PRESIDENT'S LETTER

By Brandt Rowles

The annual meeting at Canton August 10-12 was an absolute success. Those who have not experienced the infectious stereo-mania endemic to the Canton Art Institute at these meetings need to make their plans to attend next year on August 16 and 17.

Thanks to the work of the officers and to the devotion and labor beyond the call of duty of the entire Waldsmith clan, the programs moved along successfully and all too rapidly. Most of the major dealers participated at the photo show tables. All kinds of photographica were available, and stereoscopic views and equipment were present in lush abundance.

On Friday night, the Oliver Wendell Holmes Stereoscopic Research Library was dedicated. The officers spoke briefly as did the officers of the Canton Art Institute. A wine and punch reception was held and we all felt a glow and a warmth quite exclusive of the wine. Rick Russack and John Waldsmith's pioneering efforts had paid off. Their most ambitious goal, when the N.S.A. was founded, had blossomed.

On Saturday, Bill Shepard showed excerpts from the analglyphic 3-D movies "It Came from Outer Space" and "The Creature from the Black Lagoon". 3-D narrated slide shows on "The Civil War—A Stereoscopic Documentary" and "Lincoln's Last Years" were presented. Gerald Marks gave a gallery talk and displayed his latest superb analglyphic work. Steve Best demonstrated how to "free vision" stereo views. Nick Graver held a workshop on how to build a personal large format stereo camera.

Before the record-setting Spotlight auction, the gathered membership honored Stereoscopic Society members Paul Wing, Jr. and R.G. Wilson for their work in stereoscopic slides and prints respectively. Both were awarded Life Achievement awards—our highest award. Their life works were displayed in the Art Institute's Member's Gallery, and Paul was present to knowledgeably evangelize visitors for stereoscopy. The winners of the competitive displays are noted elsewhere in this issue.

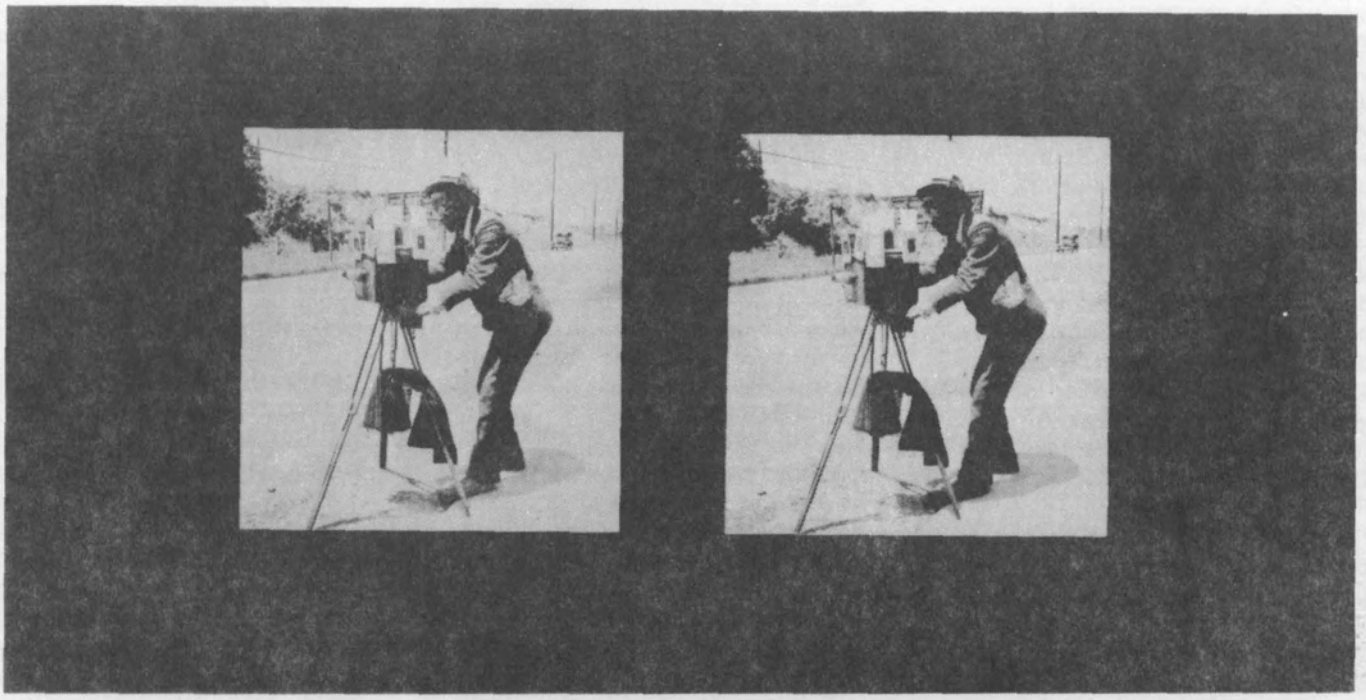
Sunday brought out red-eyed members and a repetition of the film presentations of Saturday. The N.S.A. Annual Membership Meeting brought out a discussion of the business discussed at a prior Board of Directors meeting. Some of the highlights: Jim Middleton was acknowledged as the new illustrator for *Stereo World* replacing Paul Cavanaugh who has done an excellent job; Jack Wilburn brought to Canton the completed copy for the Index to Volume 5 and announced he will begin compiling a cumulative index for the first five volumes; Vern Conover gave a treasurer's report noting the need to raise the membership dues; the postage situation was reviewed and it was decided the dues should be raised; Linda Carter presented her ideas for a symposium at the 1980 meeting; and there was a call for volunteers for committees.

All of our goals for 1979 were met (See Vol. 5, No. 4, p. 12). The primary goals for this year will be to incease membership to over 1,000, dramatically increase institutional membership, maintain the high quality of *Stereo World,* offer several more reprints and publications for the membership, and to increase membership participation. Especially, we solicit help in running the show for next year. For too long, the work has been done by too few. We would like to create an annual show committee. Please write our Columbus address to volunteer.

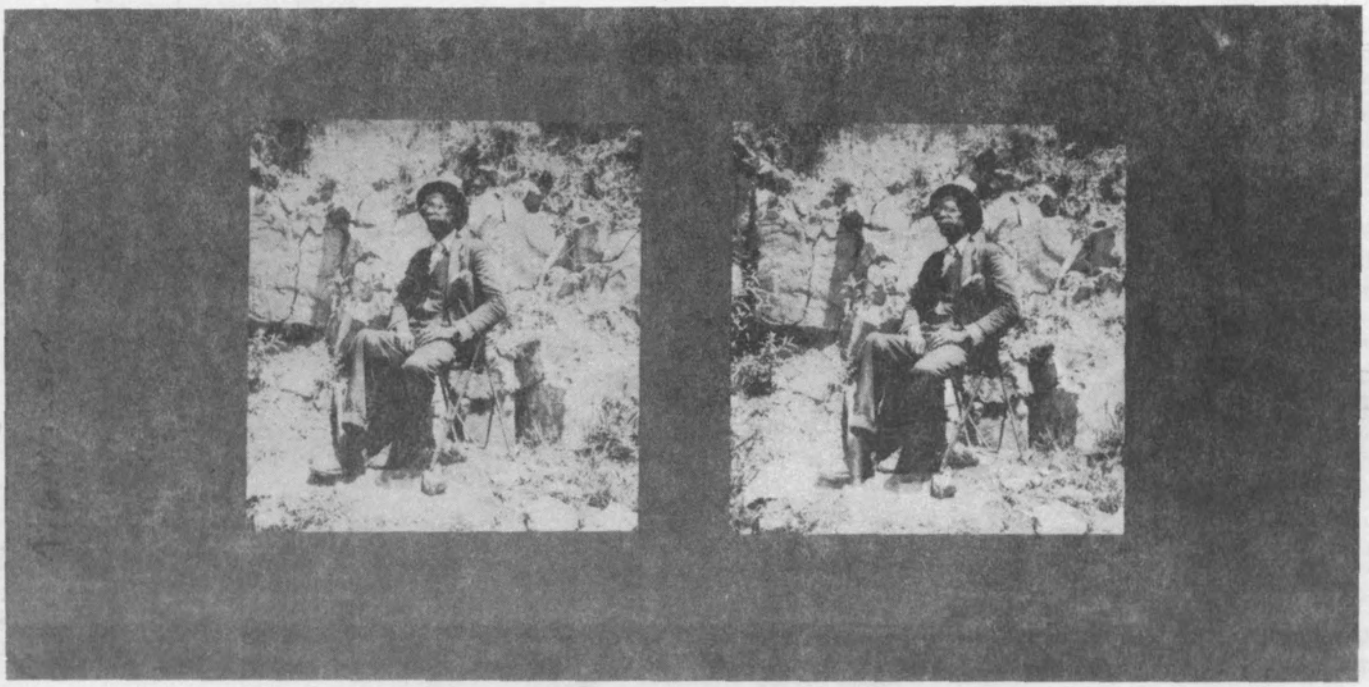
The Cafe Daguerre at our show has been a great plus for our group. No other photo show in the country has anything which matches it. At next years show it will be necessary for the membership to man the Cafe or it will be necessary for us to hire a catering service. The membership directory is being compiled and hopefully will be out soon.

It has been a great year and we look forward to another progressive year for the N.S.A.

A Black Photographer



Featured here are two stereographs circulated in the Stereoscopic Society folios in 1937 by R.G. Wilson of Lookout Mountain, Tennessee. It is believed this may be the only stereograph ever taken of a Black photographer at work. Bill notes on the folio envelope that the view was taken Aug. 1937 at 10:30 A.M. with Zeiss Tessar lenses. He comments, "Two views of an old Negro photographer who plies his trade at Charlotte, N.C. In the first, he is focussing his ancient camera and on the reverse, he poses in his 'studio' just as he would have his 'victims'. Do, note how he has leveled up the chair." These two views are among the several dozen exhibited at the Canton Art Institute Photography Salon during the N.S.A. Photo Show '79. The Stereoscopic Society, American Branch and the National Stereoscopic Association honored long term Society members R.G. Wilson and Paul Wing, Jr. with the first Life Achievement Awards during the awards ceremony the evening of August 11. Mr. Wing of Hingham, Massachusetts was on hand to exhibit his excellent transparencies and visit with the members in attendance.



comment

"I would like to take this opportunity to tell you how much I am enjoying my membership in N.S.A. My original interest was collecting old views and *Stereo World* has provided a wealth of them...along with well written texts. As a result of my N.S.A. membership and having read several articles in *Stereo World* I bought my own stereo camera (a Realist) and am busy making my own view cards. I recently built a copying board for copying my original old views...still another aspect of this hobby. Keep up the good work...I really look forward to each issue." Eric J. Beheim, San Diego, Cal.

***

(The following is a letter directed to the comments made by Greg Taylor in the last issue of Stereo World.)

"Today, I received the September-October 1979 issue of our magazine, *Stereo World.* I came across your letter in "Comment" and you are indeed a true friend of Gary Kessel!

I will make no further comment except to tell you that on August 6, 1979 I was contacted by the Postal Inspector's Office in Newark, New Jersey by the inspector making the investigation re Stereo Classics Studios. Their case number is 242-75429-F.

He advised me that they now had 400 to 500 complaints in amounts ranging from $20 to $80. That from indications there would be around $5,000! I was also informed that they were taking steps to stop the sale of a 'limited' number of view sets (around 800) at $75.00 per set. This was being offered by an outfit known as 3-D Fulfillment Center which apparently was being run by Gary Kessel.

I guess it was my letter to you when I called Kessel's corporation a "gyp" outfit that probably prompted your most able letter in his defense.

Good for you. I guess I am too much a cynic now.

Well to much nicer things. You might be interested in John Jones' "Wonders of the Stereoscope". That turned me on. Later Bill Brey sent me a fax copy of a review that appeared in *Stereo World.* It was written by Paul Wing. It panned the book unmercifully. Wow and another wow! I got a copy for my daughter (married) and she got turned on too!

Then Clem Slade asked me to get a copy for him and I sent him one. Clem in his last letter wrote as follows, "I've enjoyed it (the Jones book) and think he did one of the better jobs in spite of negatism of some reviewers. The reproductions were of the best quality I've seen and he gave responsible treatment to his subject. I just hope it wasn't a vanity publication for if it was Mr. Jones lost his shirt."

So there. You might want to look into it. The book consists of a fancy box containing 48 classic stereo cards, a permanent stereo viewer and an illustrated history of 3-D photography. It was published by Alfred A. Knopf to sell for $25.00 in 1976. I picked it up absolutely brand-new for $7.95 plus $1.50 mailing. I have so far bought 5 of them. If interested I will give you the name of the people who sell it and perhaps you can make a good deal if you buy in quantity.

Continued good luck in your business." Lou Roth, Jamesburg, N.J.

***

"Thought you might be interested in the following from page 38 of a copy of the *City of Santa Ana, California Police Manual* (1930). I spent over 35 years with the Department and never did have an occasion to arrest anyone in possession of an 'obscene or indecent' stereo view. I retired about 7 years ago and still haven't found an 'obscene' one." Richard M. Bradley, Santa Ana, CA.

> It is the duty of members of the Force to arrest all persons found committing any of the following offenses:
>
> Selling, or offering to sell, giving away, or offering to give away, any obscene and indecent book, pamphlet, paper, drawing, lithograph, *stereoscopic picture*, model, cast, instrument, or article of indecent or immoral use or medicine for procuring abortion.

***

"Shortly after reading your article in the July/August issue I was fortunate enough to find a "Pseudoscopic Viewer" in an antique fair, and purchased it for £8. Mine is equipped with a heavy brass stand, and the viewer is mounted on the end of a brass rod which can be moved vertically and horizontally. The extreme ends of the metal hood are slotted, probably to take a head band: the viewer is easily detached from the stand. Other features not visible in your photograph are two holes in the top of the hood which could have been ventilators to prevent misting on the lenses.

"I think it is most unlikely that the instrument was designed to view stereograms. It is an unsophisticated production and I would date it back into the nineteenth century; it certainly would not have been manufactured during WWII for viewing aerial stereos in uncut strips. Transposing viewers would have been used for this purpose.

"There is not much doubt in my mind that the "Viewer" is a binocular close-up magnifier, and I have found it very useful as such. Properly adjusted it gives a good magnification of a small area and allows for comfortable viewing with both hands free for drawing or the manipulation of probes, etc." Arthur N. Girling, London, England.

***

"When you hear a flea market dealer describe stereographs as 'stereopticons,' the error is bad enough, but when people who should know better describe a stereoscope as a 'stereopticon,' it is time to protest.

"A 'stereopticon' never was a stereoscope. It was a special, double magic lantern used for unusual effects, 'dissolving' one image into another.

"How the confusion between 'stereoscope' and 'stereopticon' began may be lost in the past, but it seems to have spread quickly and widely.

"As Lewis Carroll pointed out via Alice, 'When terms are used carelessly or capriciously, communication deteriorates.' For this reason, and out of respect for our interest in stereoscopy, we all should promote the correct terminology." Frederick S. Lightfoot, Greenport, NY

Personalities in Perspective

Frederick Funston

By Richard C. Ryder

The time was twelve minutes after five A.M. on April 18th, 1906. From the raucous honky-tonks of the Barbary Coast to the fashionable residences on Nob Hill, San Francisco slept. The pale light of early morning illuminated the city as the initial jarring rumble of the earthquake awakened a combative little brigadier named Funston.

Born to an Ohio veteran of the Civil War in the November following Appomattox, Frederick Funston grew up on a farm near Iola, Kansas, where his father soon embarked on a successful career in state politics. Young Frederick attended the state university at Lawrence but found life there too constricting. His botanical training did secure a job with the Department of Agriculture, subsequent work in Death Valley and Alaska proving adventuresome if unspectacular.

Funston's first exposure to military life came in 1896 when he enlisted as a volunteer artillerist in the Cuban rebellion against Spain. He returned to the United States as a lieutenant colonel less than two years later. Sent to the Philippines in command of the volunteer 20th Kansas Regiment, he arrived too late to see action in the Spanish-American War. However, the outbreak of the Philippine Insurrection rekindled opportunity for Funston, who soon won the Congressional Medal of Honor by boldly crossing a river to secure a damaged bridge under enemy fire.

By 1901, Funston's military career seemed destined to be as brief as it was brilliant. The volunteer army was being dismantled and a regular army commission was unlikely. Then Funston led a daring raid that resulted in the capture of Emilio Aguinaldo, leader of the insurrection. The brigadier general of volunteers was now Brigadier General, R.A.

In April of 1906 Funston was commander of the Department of California and he and his wife Eda had taken up residence on Nob Hill. The tremor that awakened Funston and the rest of San Francisco lasted less than a minute. Although damage from the quake itself appeared only moderate, several columns of smoke already spiralled upward, mostly south of Market Street.

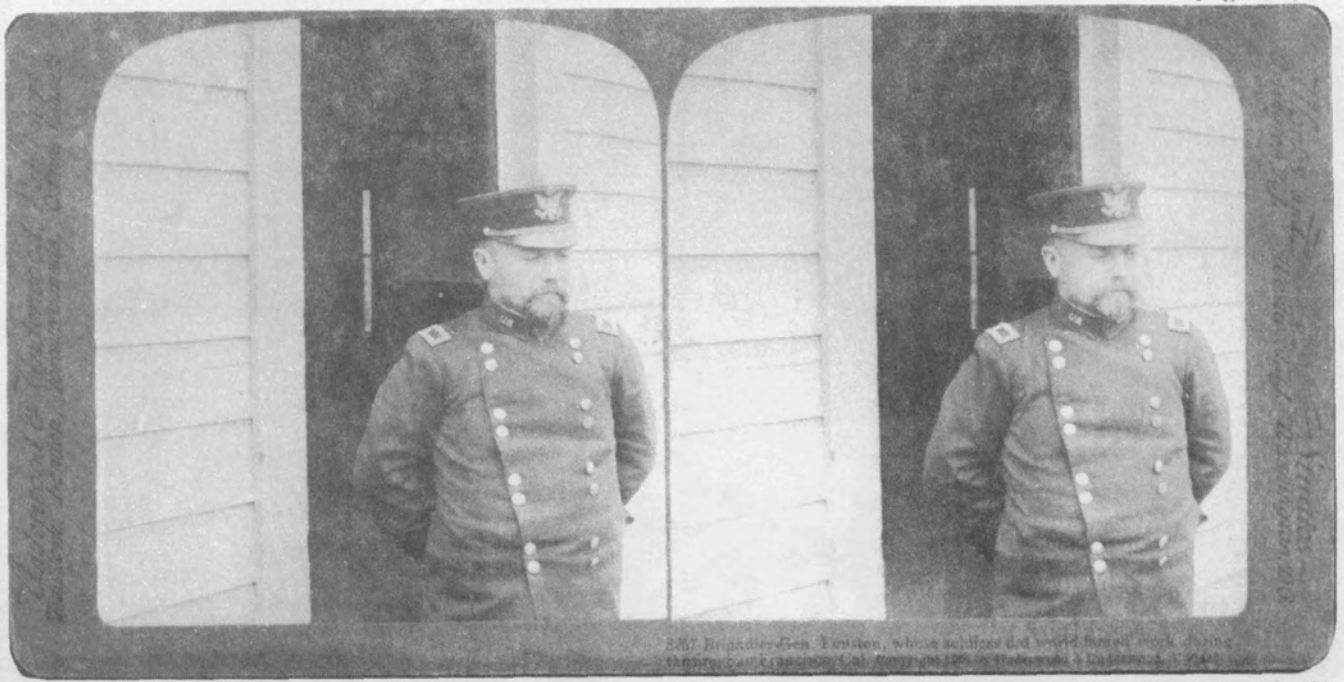
Quickly sizing up the situation, Funston sent word to the Presidio and Fort Mason to call out the troops. Technically, the general had no authority to do this, but the requisite permission from Washington would have to wait.

The fires combined and slowly, methodically, continued their advance north and west through the business district, Nob Hill, and Chinatown. Although the troops were given orders to shoot looters, such incidents were few and most complaints against the military involved commandeering vehicles at gunpoint and drafting civilian labor. Funston clashed with Mayor Eugene Schmitz over the dynamiting of buildings which, with the water mains severed, seemed to offer the only faint hope of turning the fire.

Funston had wired Washington for assistance but what he really wanted arrived on the second day, presidential authorization to deal with the situation. Exhausted soldiers, firemen, and volunteers dynamited and backfired along Van Ness Avenue. By the end of the third day, the fire was burning itself out. Most of the old San Francisco was gone but the western section and the vital docks had been saved.

The American intervention in Mexico in 1914 found Funston in command at Vera Cruz. Promotion

(Cont. on page 28)



"Brigadier-Gen. Funston, whose soldiers did world-famed work during the fire, San Francisco, Cal.," No. 8257 by Underwood & Underwood, 1906.

THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH
THE SOCIETY

FROM THE SOCIETY NOTEBOOK

By Norman B. Patterson

There was a fine turnout of Society members at Photo Show '79, about fifteen making an appearance at one time or another, as I recall. This made possible a meaningful meeting on Sunday morning during which Society business could be discussed and acted upon. It is always such a pleasure to meet members in person who are familiar to us only through the folios.

New Officer One thing accomplished at the Canton Society meeting was the creation of the office of Corresponding Secretary. Increased membership and the associated detail work made this necessary. Duties related to the various offices have evolved with the growth of the group and it is difficult at times for us volunteers to keep even with it. Fortunately our calls for help meet with a welcome response.

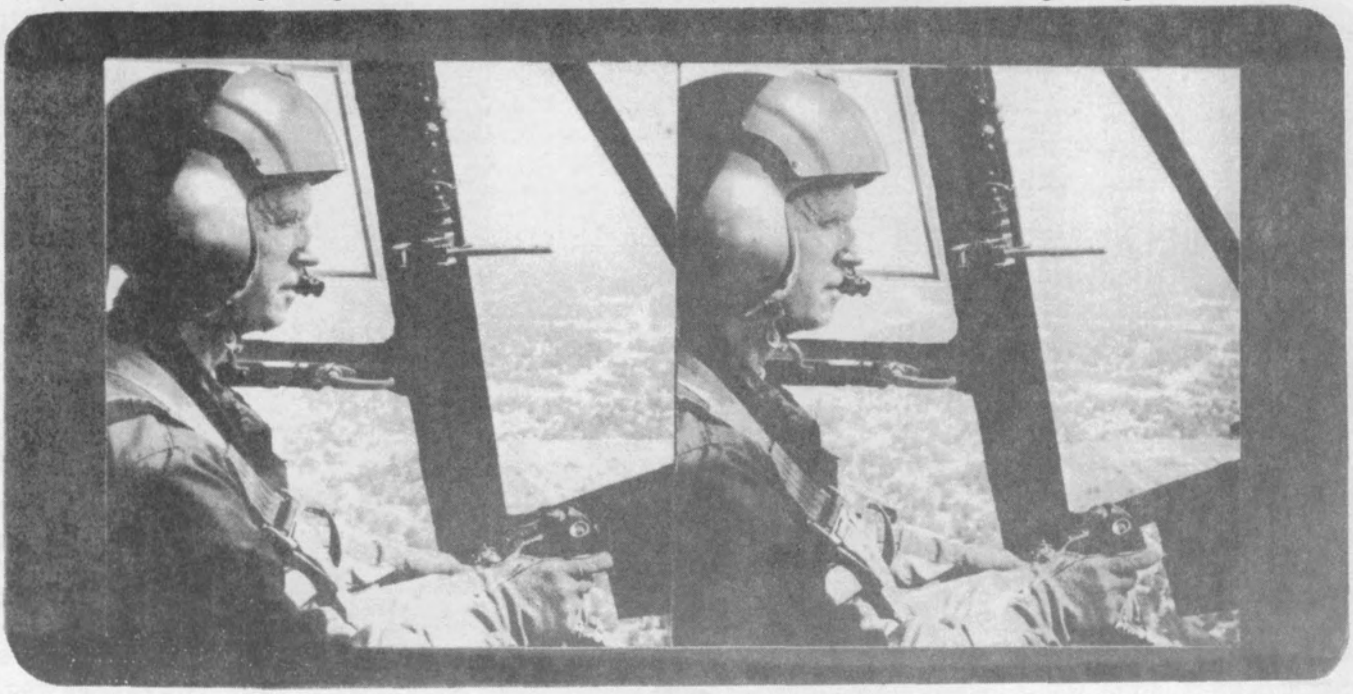
William Shepard has agreed to take on the duties of Corresponding Secretary. Bill will be dispensing all folio envelopes (slide and print) and will in turn be responsible for any other printed material used by the Society. He will handle the routine correspondence and will be the initial contact person serving potential new members.

Transparency Circuit The new Beta Circuit seems to be getting well established and we hope the number of folios traveling will properly match the number of members. Everyone has been very understanding as the influx of new members in the past year has forced changes upon us. The arrival of folios has been slowed down at times and it does take some time for new folio boxes to get effectively worked into the rotation.

The Print Circuit The print circuit has grown beyond anything we expected when it was breathed back to life early in 1978. We have found that there is indeed a hard core of printmakers out there who will continue to make viewcards, no matter what. All they needed was to know that they were not alone. However exciting the stereo of transparencies and projection, for some of us there is no substitute for the satisfaction of producing a well-made viewcard. Although the overseas circuits have apparently died, I have no doubt there are many viewcard makers over there, each thinking he or she is the last of a breed due to lack of contact with one another. Interaction between printmakers is really necessary if the quality that can be attained is to be realized.

Two new print folios are being added to the circuit plus a "speedy" folio so that folio arrivals can be brought back to 30-50 days apart. "Speedy" is a special folio open to those agreeing to expedite the travel time and to adhere strictly to the rules. It will be considered a privilege to be on this route list and one must follow the rules to stay on it.

Beginning in January, Bill



"Army aviator doing his thing", CW4 Bill C. Walton at the controls of CH54 Skycrane helicopter, 800 feet above West Point, Georgia, on his last flight as an Army Aviator before retirement. Taken by the co-pilot, CW3 Roland McLaughlin.

Walton will replace Doug Smith as the Print Folio Secretary. We know Bill will continue the fine work which has been done by Doug.

Bill C. Walton It has been said more than once. One of the main advantages of membership in the Stereoscopic Society is the contact one establishes with the interesting people one finds currently making stereographs.

Bill C. Walton is a master Army Aviator, a title earned through 3000 flight hours and 15 years of flying. He recently retired after 30 years of service as a CW4. Almost 22 years were spent as an Army Aviator, accumulating 5300 hours experience at the stick. In flying so long, he notes, one finds ones' favorite aircraft passing into obsolescence. The CH-34 helicopter is still dear to his heart.

The last years of his Army service were spent as a public information officer during which time he wrote over 200 publicity stories for his unit and the post. He still continued logging the minimum 80 hours yearly to stay rated to fly.

During his first tour of duty in Germany in a little town on the Danish border, 1948-54, he met Krystyna, a native of Poland who had moved to Germany. They were married in 1954 and celebrated their 25th anniversary this past September. They have a son who lives in Arkansas.

Additional tours of duty in Germany in 1957-61, 1963-6 and 1968-9 almost made that country a second home. He served two combat tours in Vietnam in 1962-3 and 1967-8. He remembers the fall of the Diem government and listening to the gunfire from his room just a few blocks removed from the Saigon palace.

Since retiring, Bill has taken a position with a weekly newspaper in Columbus, Georgia, as a reporter, photographer and production assistant. His hobbies are photography (planar and stereo), golf, swimming, square dancing and flying. Among his dozen or more cameras are four stereo cameras to serve his special interest and enliven the folios of the Stereoscopic Society. He has had many pictures published (22 in the Army Times) and especially enjoys creating photo montages.

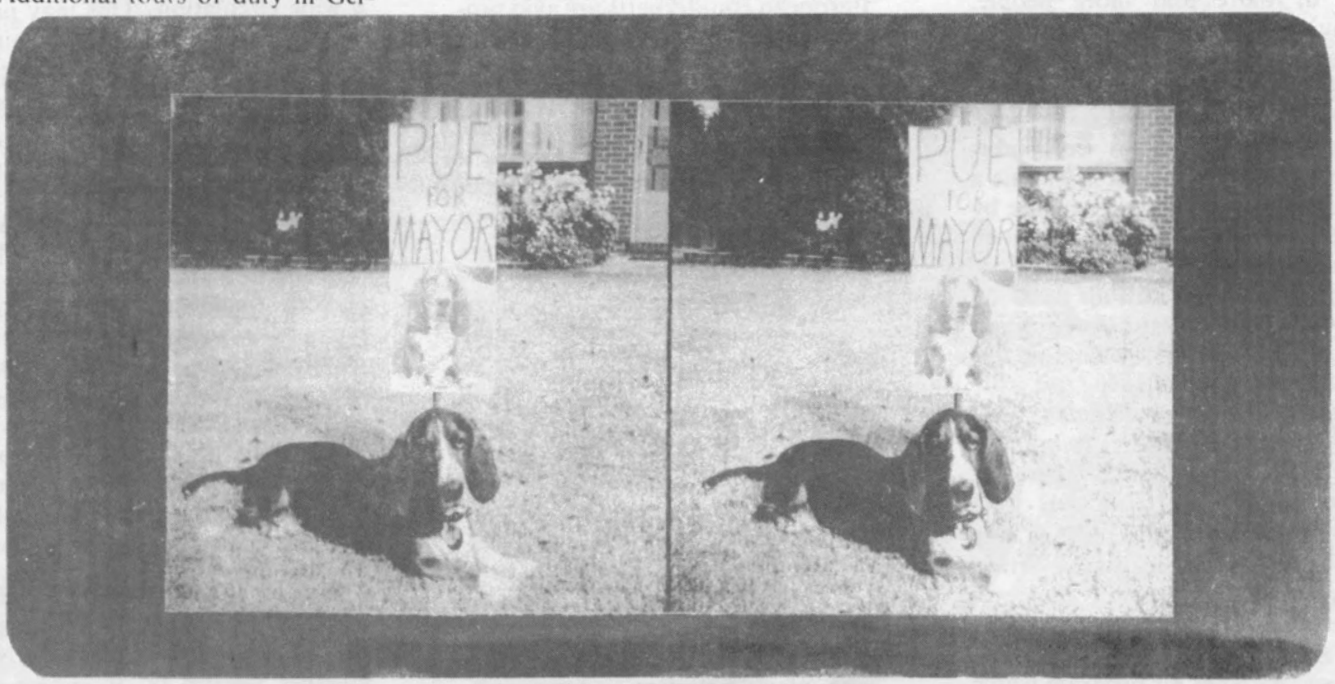
Becoming attracted to stereo, like many of us he accumulated a beginners collection of old views to which he continues to add. But, again like many of us in the Society, he found a greater enjoyment in making his own after those first cautious efforts in 1975. He processes his own black & white work and as he is near Fort Benning, Georgia, he is able to continue making modern day military stereo views. One might note, in reflecting on the high priced aviation Keystones on the antique view market, how scarce such modern views will be, by comparison, to future collectors.

Bill and Krys like to spend time around their swimming pool in Columbus, Georgia, which Bill says is "solar heated". Krys's mother, Marie Kopp, now lives with them and is getting used to the change from her home in north Germany. A basset hound and a hamster round out the Walton household. The basset, Rudolph, is shown in the illustrated viewcard while on the campaign trail.

Bill welcomes all stereophiles, golfers or square dancers who happen to come to Columbus, Georgia.

Newsy Notes Daniel St. Etienne has recovered from a painful back condition which kept him in the hospital a good part of the summer. He has many projects and now has a regular stereo column in *Photo Craft News* in addition to regular articles in *Shutterbug Ads.* He would like to organize a Canadian folio but the Society does not have enough Canadian members at present. He is also exploring the interest in 7-sprocket stereo and viewmaster-format stereo as a base for folio circuits. His address is Daniel St. Etienne, 3578 Aylmer St. #9, Montreal, Quebec, Canada, H2X2B8, and he would like to hear from others of like interests.

Inquiries Inquiries relevant to the Society should be directed to the Corresponding Secretary: William Shepard, 9408 Clinton Avenue South, Bloomington, Minn. 55420.



"Georgia Politics 1978", by Bill C. Walton

newviews . . .

By Linda S. Carter

I am very pleased with the continuing enthusiasm of our members for taking and sharing stereo views. Often a person who has never before taken a picture of any kind (save for maybe a few instamatics or instant-prints) will really get fired up and start to take stereo views. I applaud these people, but wish to make one comment. In your enthusiasm, do not forget that stereophotography includes *photography* as well as three-dimensional aspects. Stereophotography is probably more demanding of the photographer, and sloppy or inaccurate photographic techniques will cause your stereo views to suffer. I can't recommend enough that the new photographer learn as much as possible about the principles; our non-automatic stereo 35mm cameras just about require that we know a lot about what we're doing!

If you have any comments about modern stereography or news items which you feel belong in this column, please send to me, c/o NSA. P.O. Box 14801, Columbus, Ohio 43214.

COMPUTER STEREO GRAPHICS is attracting the attention of more and more people. Many of them are writing to me and asking the names of other folks who are into this very exciting new stereo field. Well, I'll make a deal: everyone interested in computer-generated stereo graphics send me a stamped self-addressed envelope by December 1, 1979, and I'll return all those envelopes with the names of everyone that replied. Fair deal? By the way, if you missed the program for the Apple II personal computer which we mentioned in the last issue of Stereo World, you should check page 17 of *Creative Computing,* Vol. 5, No. 9, Sept. 1979, where the entire program is reproduced.

Late note for computer buffs: a very entertaining and informative article on stereoscopic plotting by computer is in the October, 1979 issue of *BYTE*, whose author, William T. Powers, descibes his program which generated stereo pairs of graphic designs.

THREE-D MOVIES ARE MAKING A COMEBACK, or so we thought, but alas, 'twas not to be. We had received an article printed in the *Rocky Mountain News,* which reported that two enterprising gentlemen would soon be starting up an all 3-D movie theater in Denver, Colo. The technical details were being handled by the perfectionist Antione Verdenne, the designer of my favorite ride at Disneyland, "Pirates of the Caribbean." I was all set to urge all NSA members to stop by if they were in the area, but thought I'd get more details. When I tried to contact Verdenne's partner, attorney Richard Huckeby, by telephone, I was politely informed that the project has been called off.

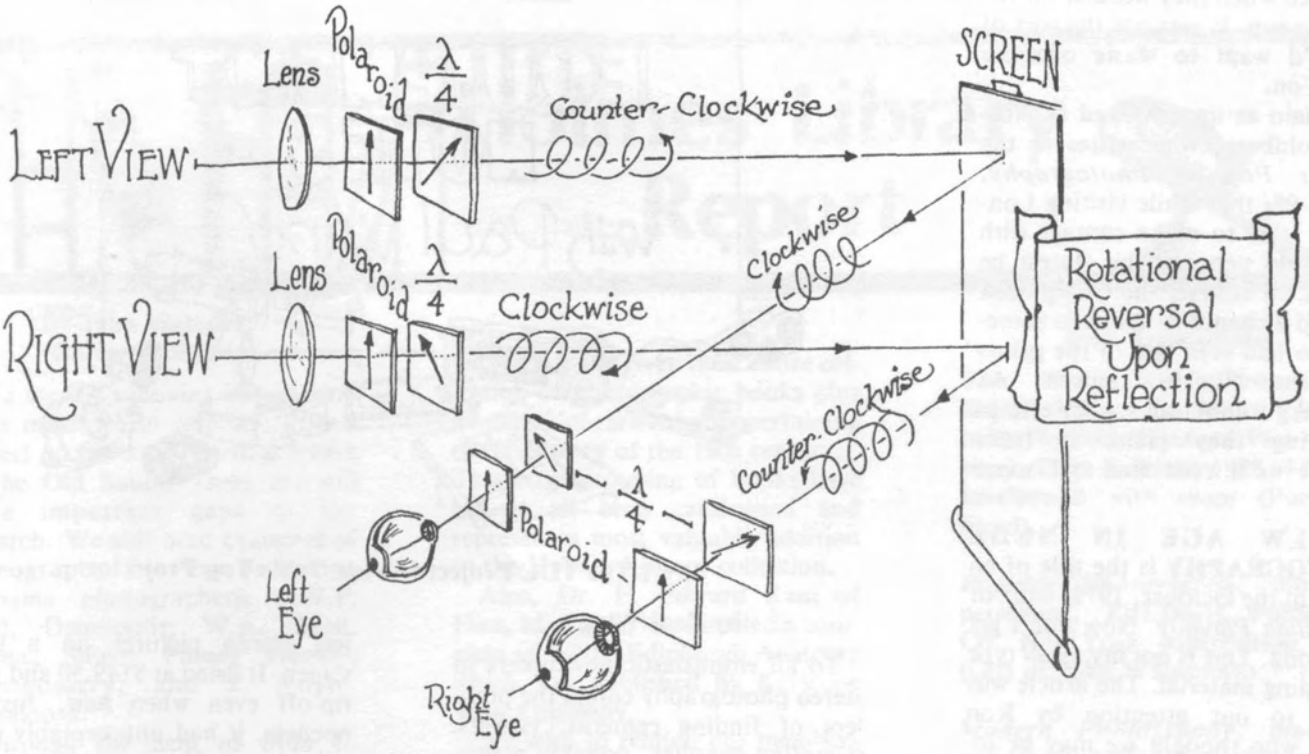
I was, however, greatly pleased a few days later to receive a phone call from Mr. Verdenne. In our pleasant conversation he informed me that, while the movie theater is no longer operating, he is planning some other exciting 3-D ventures in the Colorado area, and will keep me informed.

GHOSTING is always an annoying problem in stereo projections. Our European counterparts are avid projectionists, and have explored this problem thoroughly, studying the effects of polarizing filters, screen materials, mounting problems, etc. In *Stereoscopy,* No. 9, there is a comment written by Don Jeater along with the illustration shown here. "There is one cause of ghosting that everyone has overlooked. Proper extinction of the ghost image depends on the filters being accurately crossed at 90°. If this angle is altered, even by only a few degrees, ghosting becomes very evident. And this occurs whenever a viewer tilts his head sideways. The tilt may be far too small to make the two images unfusable or uncomfortable to view, but the ghosting will become decidedly annoying. How can we overcome this? The answer is that with *plane* polarization you can't. (ISU) Member Bill Gardner, of Northampton, England, has suggested an answer: *circular* polarization. His method is to use quarter wave retardation plates to generate clockwise and anti-clockwise polarized images, and a similar arrangement for the viewing spectacles. The material needed is *retarder value* 140, available from Polaroid in sheet form. It should be cut at 45° to the optical axis, and one piece should be turned back to front to obtain the 90° shift in rotation. This system was originated by Ian A. Shanks, B. Sc., of the Royal Radar Establishment, Malvern, England, and the Polaroid filter material used in the prototype set-up was HV 32. The diagram shows what happens. A retardation plate ($\lambda/4$) is placed in front of each Polaroid filter to impart a circular motion to the polarized light. This rotation is reversed upon reflection. Therefore to view the image the receiving eye must view through a retardation plate in the opposite rotary sense. Note that the Polaroid filters are *not* used in opposed planes.

"I would be interested to see further experiments along these lines. If anyone else has similar new ideas, please send them to me for publication in *Stereoscopy,* so that they get a wide circulation. This may prove to be a breakthrough in technique. Comments on the actual results of such experiments are always welcome."

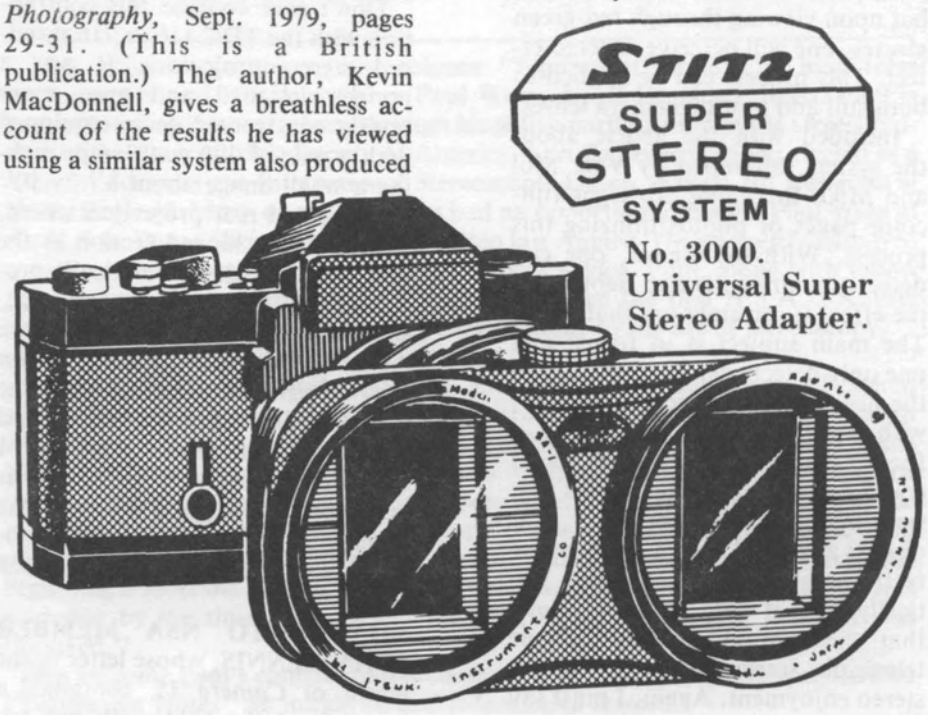
I invite NSA members to try this technique, as it does appear to be a novel idea. One question which occurs to me is just how much transmission is lost using this system? I am very fond of bright projections with rich colors, and I wonder how much light is left after going through 4 filters! Send me any comments about results, and I will gladly share them with Don Jeater. (The illustration was artfully redrawn by NSA member Jim Middleton.)

STEREO ADAPTERS FOR NORMAL 35MM CAMERAS is the subject of a recent letter from NSA member Gerson G. Eisenberg. He writes: "Are stereo adapters being



made for current 35mm cameras that are lightweight and whose slides can be projected? I own a Stereo-Realist at present, but it is bulky and therefore difficult to take on trips." One system that I know of is the Stitz Stereo System, available from Harrison Camera Corporation, 249 Post Ave., Westbury (L.I.), NY 11590. With the Stitz system, a mirror attachment is placed on the front of the lens of a 35mm camera (SLR or rangefinder) which produces two optically matched half-frame images. Stitz also makes a slide viewer and a print viewer (for the standard 3½" x 5" prints obtained from any processor.) The before-the-lens adapter can also be placed on a slide projector so that transparencies can be projected and viewed with polarized glasses. The components of this system are quite expensive, and I must confess that I have never viewed any results from using it. Sleek and slender, it's not. If bulkiness is a problem, I suggest trying one of the lighter weight stereo 35mm cameras, such as the Kodak.

MORE (NON) NEWS FROM NIMSLO: In an attempt to find out what is going on with the Nimslo system, I wrote to Nimslo Limited, 183a-185a Dawes Road, London SW6 7QP, England. I asked when the camera will be on the market, what film size it will use, what it's price will be, and if a specimen print is available for review. The reply from Terry Griffiths, Marketing Manager, is as follows: "1. The Nimslo camera will be introduced in approximately 18 months. 2. At this point in time we cannot reveal any details about the size of film nor the price range. 3. The camera should be marketed in the USA in approximately 18 months. 4. There are no specimen prints available which we could send you." Included with the letter was an article from *Photography*, Sept. 1979, pages 29-31. (This is a British publication.) The author, Kevin MacDonnell, gives a breathless account of the results he has viewed using a similar system also produced by Nimslo, the Computrak 200. In this system, 7 full frame 35mm images are taken at specified points on a sort of slide-bar mechanism. These 7 images are then optically integrated to produce one Cibachrome print, which when overlayed with a fine lenticular material, gives the illusion of three dimensions. Also included in my letter from England was a 3-D postcard, lithoprinted in Japan, and which I must assume is the result of another system that Nims and Lo



No. 3000. Universal Super Stereo Adapter.

developed when they worked for the Asahi Group. It was not the sort of thing I'd want to waste overseas postage on.

I remain as unconvinced as Norman Goldberg, who writes in the October *Popular Photography*, page 94-98, that while visiting London he tried to make contact with the Nimslo people. The closest he got was, of course, the Computrak 200, and a chance to speak to someone who had seen one of the prints from the Nimslo camera. As Goldberg concludes, "Perhaps everything they claim is true. Perhaps we'll even find out some day."

A NEW AGE IN NUDE PHOTOGRAPHY is the title of an article in the October, 1979, issue of *Australian Playboy*. Now don't get me wrong. This is not my *usual* type of reading material. The article was called to our attention by Ron Blum, who thought we may be interested in the information about the 3-D television system currently being introduced in Sydney. This system has been fully described previously, for example in the May-June issue of *Stereo World*. Basically, the system makes use of the fact that the foreground and background of a picture will be slightly out-of-focus; this information is encoded with the use of red and green filters. When viewing without spectacles, the image appears to be a normal color photo, but upon viewing through red-green glasses, one will perceive a stereo effect. This process can be applied to both still and motion camera lenses.

Included with the article about the system developed by Volk Mol and Mike Browning are eight full-color pages of photos utilizing this process. With the viewer, one can detect roundness (!) and depth, but the effect is certainly not that good. The main subject is in focus, and one only detects depth in relation to the near and far objects. One view, with a great deal of the picture in focus, contained no depth that I could detect among the objects that were in focus. Only the fuzzy near objects appeared separated from the rest. The photos were off-color, optically, if not subjectively. I hope that the motion possible on the television screen will add to the stereo enjoyment. Again, I must say that this system appears to be very similar to that described in the April, 1974 issue of *American Cinematographer*. If there is anyone who is interested in the history and techniques of stereo movies, I recommend this issue. As recently as last April I obtained it from The American Cinematographer, P.O. Box 2230, Hollywood, CA 90028 for $1.50.

THANKS TO NSA MEMBER JOHN DENNIS, whose letter to the editor of *Camera 35,* contained a mention of the NSA with our address. This magazine did an article on stereo photography last August, and John was criticizing the fact that no stereographs were presented with the article. Rather, only half of each pair was shown. As he writes: "The usual treatment is to cut them in half for layout convenience on the assumption that nobody's that interested in viewing them as they were intended to be seen any way. But to do so in an article *about* stereographs approaches the level of malicious absurdity!"

EN-1 The TDC Project-O-View Table Top Projector

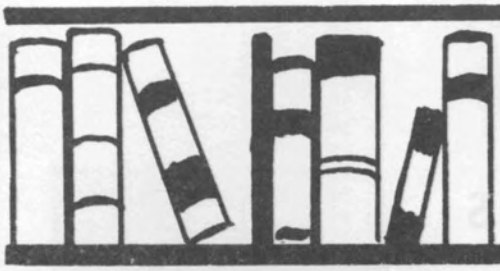
by Paul Wing

To all enthusiastic newcomers in stereo photography comes the problem of finding cameras, viewers, mounting supplies, possibly a projector. Most everything is second-hand and often twenty or more years old. I was active in their heyday and have owned and used lots of stereo equipment. Perhaps some personal comments on the good and bad points of some of this equipment may be helpful. Not everyone will or is expected to agree with all I may say. Critical comment is welcome because I plan to furnish this little column on a more or less regular basis if you feel it fills a need.

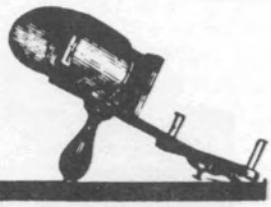
Don't ever confuse this contraption with the TDC 116 or 716 standard stereo projectors. It was a poorly designed and even more poorly constructed device equipped with a pair of 300 watt lamps making a small image about 8" by 10" on a frosted rear projection screen. By flipping a hinged section at the rear, it would also theoretically project stereo pictures on a larger screen. It listed at $149.50 and was a rip-off even when new. Just for openers, it had unacceptably crude adjustments for picture spacing and focus, and hopelessly inaccessible inner workings. In addition, the vision that neophites have of popping a few slides up on that small screen for the neighbors to look at just doesn't prove that exciting. It was a novelty in the beginning and still is. Most of the units offered for sale are by people who think that stereo is a sound system. Basically, it takes a couple of 500 watt lamps in a well designed machine with good solid adjustments, slide feed, etc. for acceptable stereo projection.

Shun this one unless it's a gift, you just have to have one to fill a niche on the shelf of your museum collection, or it comes way under the current quotations between $100 and $200.

Send inquiries to Paul Wing, 12 Weston Road, Hingham, Mass. 02043.



Holmes Library Report



By John Waldsmith
Curator/Librarian

We are still receiving information from members in response to our project on the stereo photographers of the Old South. There are still some important gaps in the research. We still need examples of stereographs by the following Alabama photographers: J.W.F. Wild, Demopolis; W.A. Reed, Mobile; Sidney Pinney Tresslar, Montgomery; and J. Voyle, Tuscaloosa.

Through the help of Milo B. Howard, Jr. of the State of Alabama Department of Archives and History we received a short but informative biography of stereo photographer Sidney Pinney Tresslar. He became a photographer in 1864 and may have been active as late as 1912. Thanks to N.S.A. member Jean Rosenbloom of Sherman Oaks, Ca., we know Tresslar settled in Los Angeles where in 1912 he is listed as an insurance agent. According to Darrah's listings, Tresslar was active in Alabama, Dwight, Illinois and Ft. Scott, Kansas. The biography, published in 1921, states that Tresslar was a photographer "in Indiana, Illinois, Kansas, Alabama, and California." He was married in 1865 at Lebanon, Indiana. We assume his brother was Elkanah P. Tresslar who was in partnership with S.P. Tresslar in Ft. Scott, Kansas in the 1870s. E.P. Tresslar was a photographer in Los Angeles, Ca., as early as 1896 and operated Tresslar's Photo Studio in that city until as late as 1912. We hope our members may supply us with examples of stereographs of any of these Alabama stereo photographers or any other stereo photographers from the states in this project: Alabama, Georgia, Florida, Mississippi, and South Carolina.

The Holmes Library collection continues to grow. A large portion of the Library was donated by Richard and Francine Russack. The Russacks have given their entire collection of photographic books plus a number of rare volumes pertaining to the history of the 19th century. This large grouping of books have almost all been catalogued and represent a most valuable addition to the Holmes Library collection.

Also, Dr. E. Edward Kani of Flint, Michigan, has donated a complete set of the Edinburgh Anatomy which was published by Keystone View Company.

We wish to remind our members that your continued financial support is needed for the Oliver Wendell Holmes Stereoscopic Research Library. Persons donating $20 or more to the Library Fund will receive a limited edition print of Norman Rockwell's "The Sphinx." These prints would make an excellent Christmas gift for the Stereo collector and enthusiast. A donation form is enclosed in this issue for your convenience. Our thanks to the many members who have already shown their support with donations.

New Acquisitions

The World War Through the Telebinocular by Major Joseph Mills Hanson, Keystone View Company, Fifth Edition, 1928, 442 pp. hardbound with maps (Purchase Fund).

Popular Photography, monthly periodical, Ziff-Davis Publishing Co., New York, subscription, 1979 (Gift of John Waldsmith).

Modern Photography, monthly periodical, ABC Leisure Magazines, New York, subscription, 1979 (Gift of John Waldsmith).

Photographica, publication of the Photographic Historical Society of New York, periodical, 1979 subscription (Complimentary exchange).

Photographic Canadiana, published by The Photographic Historical Society of Canada, periodical, 1979 subscription (Complimentary exchange).

This issue we feature a new column "Equipment Notes" by long term stereographer and N.S.A. member Paul Wing, Jr. of Hingham, Mass. Paul is known to many stereographers through his active participation in the stereo division of the Photographic Society of America. Last September he was elected as a Vice-President of the International Stereoscopic Union at their 3rd Congress at York, England. Many of our members had an opportunity to meet Paul Wing at the N.S.A. Photo Show '79 at Canton, Ohio last August. He graciously answered questions and was not hesitant to offer critical advice. Paul, along with fellow Stereoscopic Society member R.G. Wilson, received the first N.S.A.-S.S. Life Achievement Awards for their active contributions to the art of stereoscopy.

Paul Wing is constantly praising the advantages and joys of stereo photography and is seldom without his stereo camera and a hand viewer with some of his slides. Typical is the story I heard from a fellow stereographer at the York Congress regarding Paul's zealous enthusiasm for the spreading of stereoscopy. Entering an elevator in a large hotel, Paul Wing was asked by the operator about the strange camera strapped around his neck. Before they had reached the second floor, Paul had inserted a slide in a hand viewer and was beginning a short but persuasive lecture on the merits of stereo photography. It is said that by the time they reached the 18th floor, the elevator operator was "hooked."

We welcome Paul's contribution to *Stereo World*, and we are sure you will find "Equipment Notes" an insightful and informative feature.

The Unknowns

By John Waldsmith

Alan Mueller of Rochester, N.Y., was the first to identify the unknown on the bottom of page 28 in the last issue. He writes, "The unknown is St. Mark's Church in the Bowery on the northwest corner of 2nd Ave. and East 10th St. in New York City. Built in 1799, the steeple was added in 1824 and the portico in 1854. The graveyard contains the graves of Governor Peter Stuyvesant and Commodore Perry. It still stands today, including the fence!" Desmond Callan of New York City also identified the view noting that the church was gravely damaged by fire last year. He also added that the church was built on the land of Peter Stuyvesant's Bouwerie, the farm that New York's (really New Amsterdam's) first governor bought in 1651. He had a home and private chapel close to where the church was later built. This view was also identified by Israel Stollman of Chicago. Unfortunately we were not able to identify the photographer. Thanks to our super sleuths for their identification.

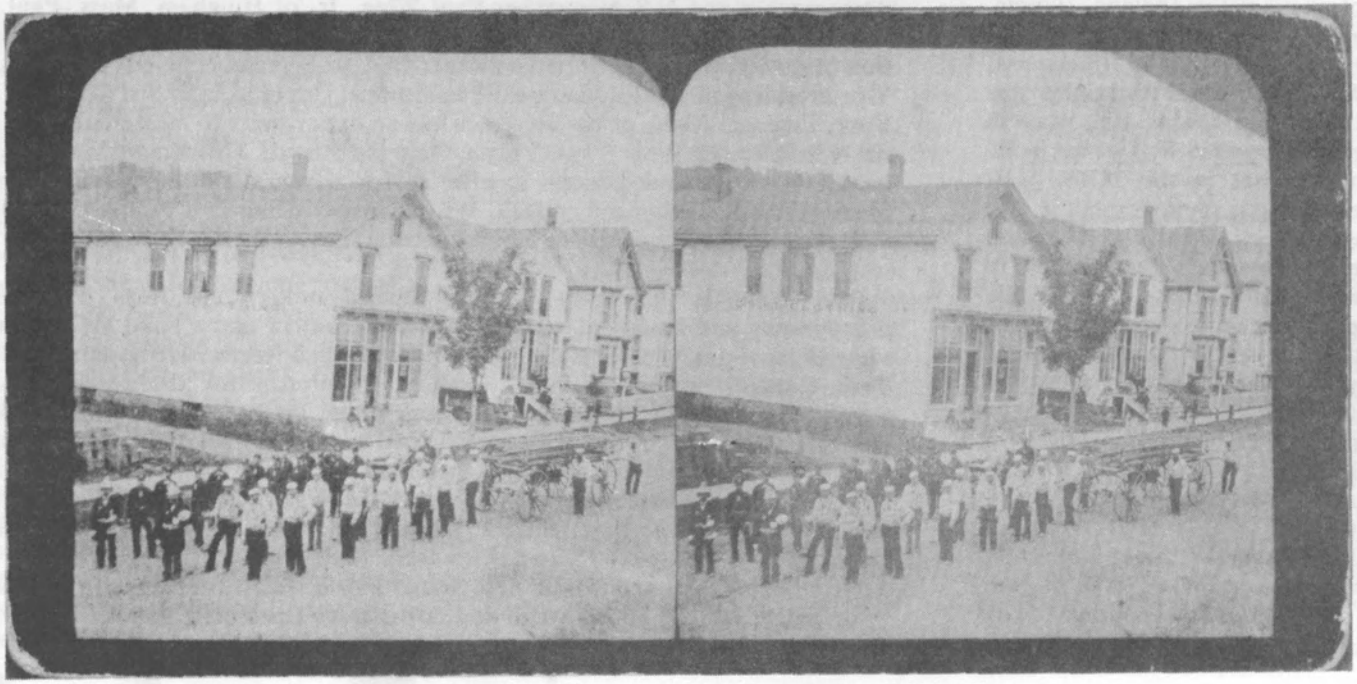
Our other views received no identification. We would like to hear from any members who may be able to identify any of our past unknowns.

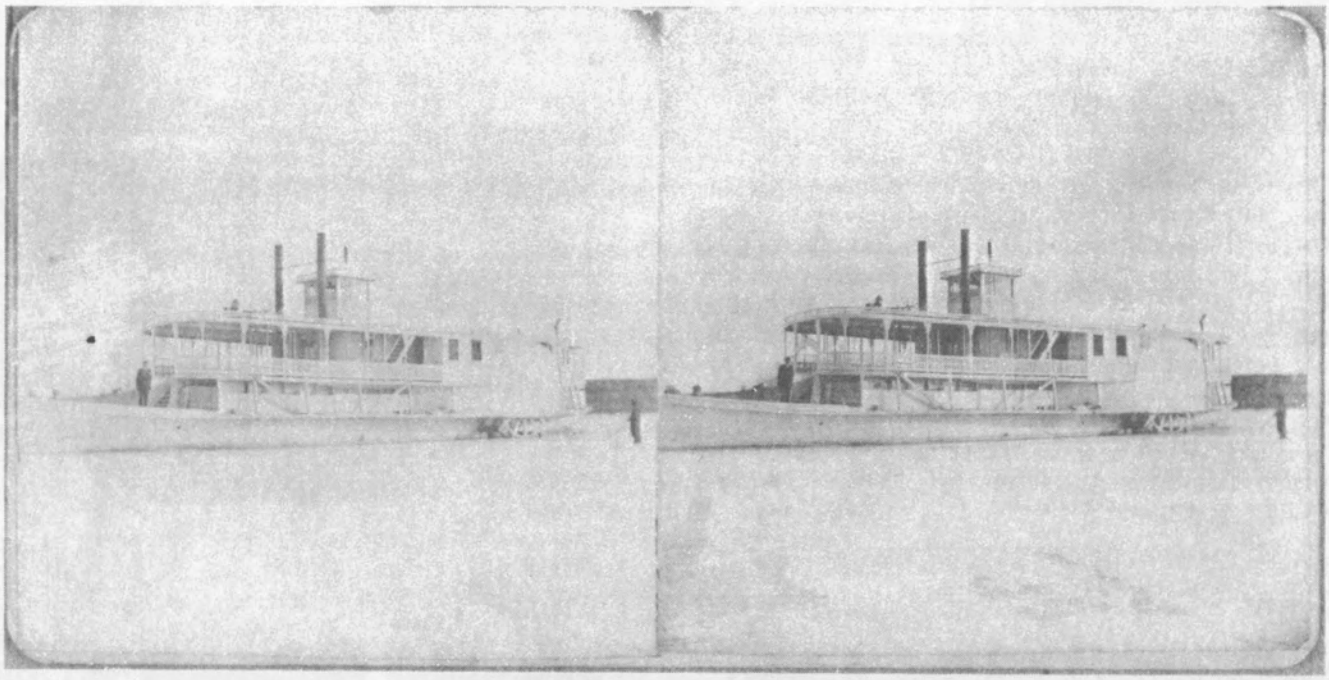
At the bottom of this page is an unknown from the collection of Brandt Rowles of Norwich, N.Y. It shows two companies of firemen posed in front of a building marked "Boots, Shoes and Clothing". The building next door is marked "Photograph Gallery". The firemen with the dark uniforms have a large "1" on their shirts or coats and are pulling a hose wagon. The other firemen have light colored attire with "2" on their chests. The view is on a red-orange round cornered mount.

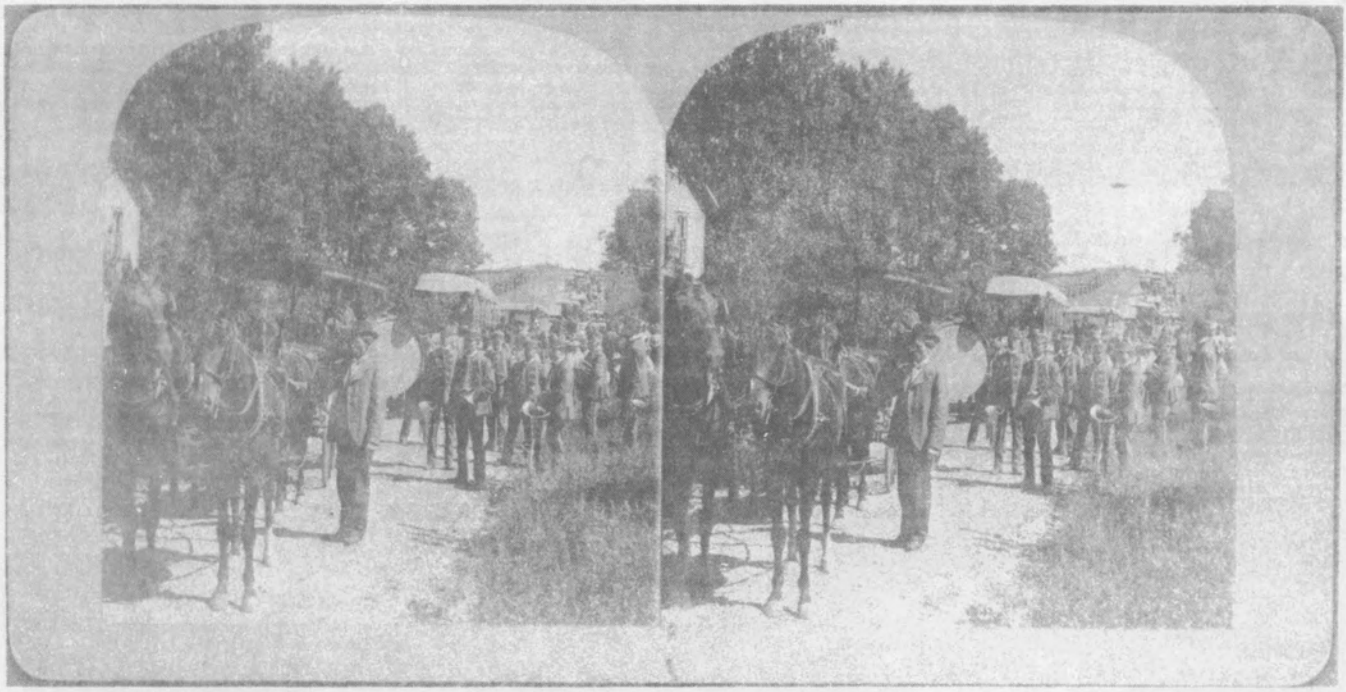
The unknown at the top of the next page was sent in by John Dennis of Portland, Oregon. It shows a side wheel steamer which appears to be stuck in mud or possibly ice. Note the man standing at right. The mounting of the prints is a bit crude which leads us to believe it may be by an amateur. It is on a round cornered buff mount. John suspects that the steamer could be one of the smaller steamboats that once traded on the upper Missouri and it's tributaries. The push for upstream business made getting stuck in mud, sand, or ice a more than common problem.

The other unknown is from the collection of Eric J. Beheim of San Diego, Ca. It is on a buff round cornered mount. This appears to have been taken at the starting point of a parade. Lettering on the bass drum identifies the musicians as members of the "Northwestern Band" from ___adville, Pa. (Meadville?). Eric would like to see if the event or bandsmen may be identified.

Do we have any members who may be able to identify any of our unknowns?





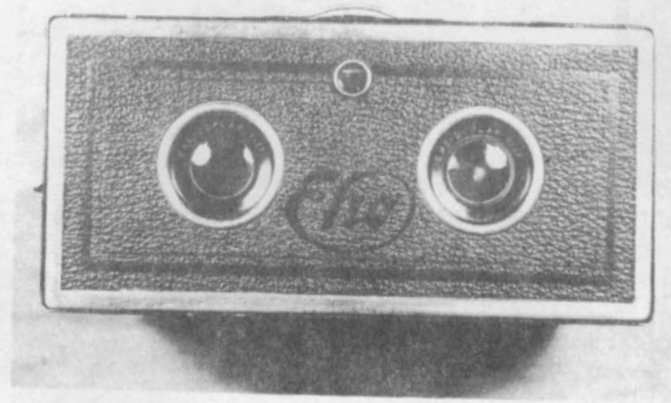


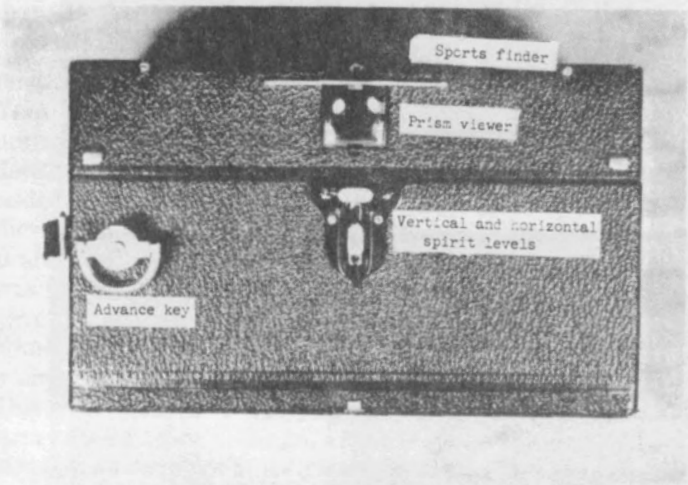
CAMERA FEATURE

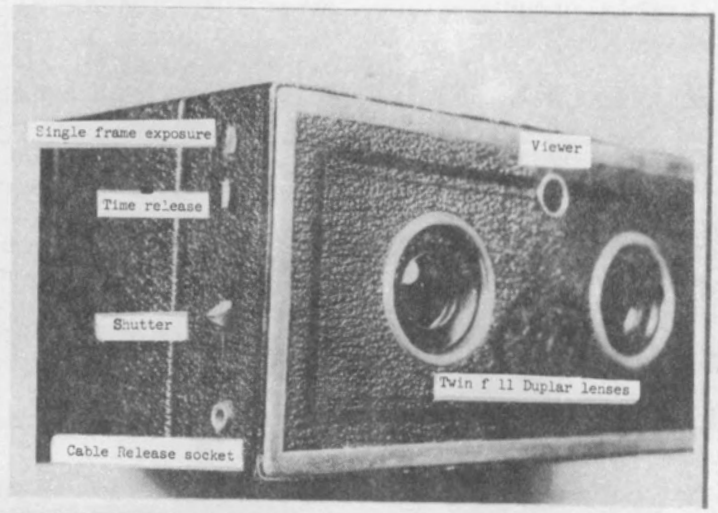
The EHO

Illustrated here is a stereo camera recently acquired by Harvey Peacock of Jacksonville, Florida. The camera's name is EHO which he assumes stands for Emil Hoffert of Germany. There is no serial number or other identification. The camera uses full 2¼" X 2¼" frames on 120 film. There are two lens openings which he believes are f11 and f22. Built-in is provision to block off one lens. It has spirit levels for both horizontal and vertical. Viewing is through a lens-mirror arrangement or through a sports finder. The shutter speed he believes to be a fiftieth of a second. The camera is in excellent working order. We illustrate here a stereograph made with the camera. The close-up photographs of the camera were made by Stephen D. Peacock, Harvey's son.

We would like to hear from any members about the manufacture date and the history of the Emil Hoffert Company.







CLASSIFIEDS

As part of their membership dues, all members receive 100 words of *Free* classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $35. a page "camera ready" (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the "Editorial" on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801, Columbus, Ohio 43214 or call (614) 885-9057.

FOR SALE

FREE: Photography list. Stereos, dags, tintypes, cabinets, CDVs. Send long SASE. Preziosi, 275 Water Street, New York, N.Y. 10038.

YOSEMITE and other Western stereographs for sale, trade or will buy, including Railroads, Surveys, Big Trees, Geysers, etc. SSAE for list. Lou Smaus, 668 Oakwood Ct., Los Altos, CA. 94022.

FOR SALE: Over 2000 1870s & 1880s views in the following categories: New England & Eastern States, Churches, Statuary, Europe, Egypt. Write for specific wants. Ron Feldhaus, 6724 Xerxes Ave. So., Edina, MN. 55423.

STEREO VIEWS, early newspapers, books & documents. Stamp for catalog. Gordon Totty, 576 Massachusetts Avenue, Luneburg, MA. 01462.

TRADE

STEREO CARDS, photographs, daguerreotypes related to New Bedford, Mass. Especially by Fred Andrews or Morris Smith. Will trade from a large assortment of views or pay cash. Jack Billington, Box 415, No. Attleboro, Mass. 02761.

FISHING WANTED — Freshwater fisherman with their fishing gear and people fishing. Will trade my stereo views or money for your non-stereo views (cabinet cards, etc.) Stuart Schneider, 1202 Main St., River Edge, N.J. 07661.

WANTED

WANTED: To purchase "Three Dimension Corp." T.D.C. Model 716A 750 Watt projector with 5" lens, standard carrier and carrying case. Mrs. Catherine Dunheim, 29 A-B Millers Lane, Kingston, N.Y. 12401.

WANTED: Realist film cutter and Realist aligning jig. Charles X. Grano, 903 Elm St., Crossett, AR. 71635.

J.J. HAWES stereo views. All other photos and memorabilia, clippings to gossip. Highest prices paid. Any condition. Will trade or search for trade. Ken Appollo, 63 Midvale Ave., Millington. N.J. 07946.

WANTED: Views of the fairs of Chicago 1893 and St. Louis 1904. Also, American street scenes, 1880-1920. William Sturm, 588 Valle Vista, Oakland, CA. 94610.

WANTED: Back issues of *Stereo World,* Vol. 2, No. 6; 3,1. Also U&U literature (catalogues, ads, etc.) and Tour books. V. Buttignol, 9893 W. Moccasin Tr., Wexford, PA. 15090.

WANTED: Dakota Territory, So. Dakota, & Minnesota stereo views and other photos. Ron Feldhaus, 6724 Xerxes Ave. S., Edina, MN. 55423.

WANTED: Stereo views: Bethleham, Pa., particularly Moravian buildings and interiors by Kleckner; views related to King Edward VII and Queen Alexandra of Great Britain; also Morgantown, W. Va. Anthony Winston, 344 Jackson Avenue, Morgantown, W. Va. 26505.

WANTED: Civil War stereo views of the Mississippi campaign. Also small Illinois town views. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.

WANTED: Buy Japan, New York City Views, Boxed sets. Also cabinet cards, post cards, old photos with ornate wicker furniture. Dr. W. Meaders, 31 W. 12 St., New York, N. Y. 10011.

WANTED: Kodak Stereo viewer with variable lighting and adjustable eyepiece, TDC Project-or-View. Wide angle attachment for "Realist" f3.5 camera. Morgan & Lester handbook. Martin Whitman, 315 West 102nd Street, New York, N.Y. 10025, (212) 663-4481.

WANTED: Older style black case-type ViewMaster lighted hand viewer (not newer light blue model); also, will correspond with anyone with thoughts on stereo projection without polarizing lens and glasses. D. Harvey Lehman, 506 Manor Ave., Millersville, PA. 17551.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or the mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 percent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 percent to 100 percent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 percent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 percent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 percent original condition, well used and worn, in need of parts replacement and refinishing.

WANTED: Stereo views (flat-mount) of the following Colorado mountain mining towns: Silver Plume, Montezuma, Breckenridge, St. Elmo, Aspen, Telluride, Silverton, Ouray, Fairplay, and others. Will trade if possible. Bill Eloe, 500 S. Coronado Dr., Sedalia, CO. 80135.

WANTED: Stereo views of Northern New York, especially McIntyre's of Thousand Islands, Hart's of Watertown, the Adirondacks and early artistic figure studies; stereo cameras and quality viewers. Dr. McCarthy, 356 BAW, Watertown, N.Y. 13601 (315) 782-0415.

AVIATION VIEWS WANTED, also stereo cameras, projectors, viewers, books on stereo and glass stereographs (approx. 2 5/16 X 5 1/8). State subject, condition and price. Joe Kresyman, 502 Glenmeadow Dr., Ballwin, MO. 63011.

MUYBRIDGE stereo views wanted. Top prices paid. Also want western towns & mining, locomotives, circus and Michigan. Many views available for trade. Leonard & Jean Walle, 49525 W. Seven Mile, Northville, MI. 48167. (313) 348-9145.

PRE-1900 Asbury Park, Freehold, Long Branch, Ocean Grove, Red Bank, N.J. views. Including Anthony, Kilburn, Littleton, N.J. Stereoscopic View Co., and Pach. T. McMahon, 142 Lexington Ave., Fair Haven, N.J. 07701.

WANTED: Dealer lots (preferably) of New York State Hudson River flat mount views: Nyack, Newburgh, Port Jervis, Middletown, Cornwall, Monticello, Libtry, Ellenville, Kingston, Rondout, Poughkeepsie, any Catskill Mountains, Catskill, Saratoga. James Becker, Plains, Walden, N.Y. 12586 (914) 778-7609.

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JAN. 14, 1922

The N.S.A
has received
special permission to
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Limited Edition
of **500**
NUMBERED PRINTS of
NORMAN ROCKWELL'S
'The Sphinx'

(IN FULL COLOR-FULL SIZE)

This print is NOT FOR SALE

It will be given to persons who donate

$20.00 or more

to the Holmes Library Fund

it's our way of saying Thanks

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EVENTS

The Michigan Photographic Historical Society will hold their Photographica Show at the Detroit Metro Ramada Inn, in Detroit, Mi., Nov. 11. Show hours are 11:00 A.M. to 7:00 P.M. Additional details from MiPHS, P.O. Box 202, Wayne, MI. 48184.

*

The Ocean County Camera Club, sponsored by the Lakewood Community School is holding their annual photo equipment flea market on Saturday, November 17 from 9 A.M to 5 P.M. at the Lakewood High School, East 7th St. & Somerset Ave., Lakewood, N.J. For information call (201) 922-9470.

*

On Friday, November 16, the Reel 3-D News associates and members of N.S.A. will have a joint regional meeting at the Saga Motel, 1633 E. Colorado Blvd., Pasadena, Ca. 92201. There is a $1. donation per person attending to cover the cost of the room. The meeting will start at 12 Noon with a dinner break at about 6:00 P.M.

*

The Western Photographic Collectors Assn. will present their 11th Fall Collectors Show and Trade Fair at Pasadena, Ca., Nov. 17 and 18 in the Cafeteria of Pasadena City College at 1570 E. Colorado Blvd. Hours are Sat. 10:30 A.M. to 5:00 P.M. amd Sun. 10:00 A.M. to 5:00 P.M. Admission is $2.00. Additional info from W.P.C.A., P.O. Box 4294, Whittier, Ca. 90607.

*

Coming in 1980

February 16 and 17—Florida's 4th Annual Camera and Photographica Trade Show at the Holiday Inn Biscayne, 112th Street & Biscayne Blvd., Miami, Florida 33161. Details from Florida Photo Collectors, P.O. Box 15224, Plantation, Florida 33318.

*

February 23 and 24—Wichita's Third Annual Antique & Classic Photographic Trade Fair, Exhibit & Sale, co-sponsored by Vintage Camera Club & Club Daguerre-Darrah. Details from P.O. Box 173, Wichita, Kansas 67201.

*

April 11 and 12—Photographic Historical Society of New England Spring Show and Trade Fair at Howard Johnson's 57 Park Plaza Convention Center, Boston, Mass. Details from PHSNE Show Committee, P.O. Box 63, West Newton, MA. 02165.

*

May 16, 17 and 18—Western Photographic Collectors Association's 11 Annual Spring Trade Fair and Western Photo History Symposium, Riverside, CA. Details from WPCA, P.O. Box 4294, Whittier, CA. 90607.

*

May 31 and June 1—OCCS Trade Fair, Southern Hotel, Columbus, Ohio. Details from OCCS, P.O. Box 282, Columbus, OH. 43216.

*

August 16 and 17—N.S.A. Photo Show '80, Canton Art Institute, Canton, Ohio.

*

October 4 and 5—Pennsylvania Photographic Historical Society Show at Ramada Inn Airport, Pittsburgh, Pa. Details from PPHS, P.O. Box 862, Beaver Falls, PA. 15010.

N.S.A. and REEL 3-D NEWS!!

JOINT REGIONAL MEETING

NOV. 16 see **EVENTS**

Funston

(Cont. from page 15)

to major general came while serving on the Texas border that November. Two years later he was still there, in overall command of Pershing's punitive raids into Mexico in pursuit of the bandit Villa.

By February of 1917, war with Germany was imminent. To President Wilson, Funston was the logical choice to command the projected American Expeditionary Force destined for Europe. But fate, which had so often been kind in the past, now ruled otherwise. On February 19th, the fifty-one year old general suffered a fatal heart attack in San Antonio, Texas. The man selected to replace him as Commander of the A.E.F., his old deputy Pershing, garnered the fame that might have been Funston's.

Research

N.S.A. members having information on the Thousand Island/St. Lawrence River stereo work of A.C. McIntyre (ca. 1870-1897) are encouraged to contact Fred McCarthy who is researching the man and his photography for a proposed *Stereo World* article. McIntyre is known to have operated studios in Montreal, Quebec; Brockville, Ontario; Ogdensburg, N.Y. and Alexandria Bay, N.Y. Address correspondence to: Frederick J. McCarthy, 356 Broadway Ave. W., Watertown, N.Y. 13601.

*

Our thanks to members responding on our call for unusual "people pictures" as noted in the last issue. At this time the direction for the book is showing a need for additional views depicting the extremes of sentimental, comic, tragic and prejudice (Blacks and also Irish) which is best. We need to hear from members with the "best, most extreme" on each of these subject areas. These will be used in the forthcoming book plus the best will be featured in a special pictorial feature in *Stereo World.* To help expedite the processing of the views we would like members to contact Constance M. Jacobs, 4680 Independence Ave., Bronx, N.Y. 10471 who is coordinating the search.

Postage & insurance extra, return privilege, CWO. 1st class: 1vu=75¢, 2-3=$1, 4-5=$1.25, 5-7=$1.5. Larger=postage+75¢. Insurance optional: to$50=85¢, to$100=$1.1, to$150=$1.4. Your want lists welcome.

Russell Norton
P.O. Box 1070
New Haven, CT 06504
(203) 562-7800

STEREO

1. **E. ANTHONY** Cuba 33 vu fm ramparts of Cabana, Havana, doz cannon, men, orng mt, Exc $12

2. --- Instantaneous No. 6 Staten I. ferry; Castle William dist, 1859 ivory mt, rare, Exc- $35

3. ---- 224 Tomb Washington, this odd ca 1859 series has no Anthony logo, ill. SW V4#3,p11#5, VG $20

4. **BALLOON** Midway, Chicago World Fair 1893, near mid-dist, people, bldgs, scarce U&U. Exc- $35

5. **CANADA** list coming soon, if you've moved or have never contacted me, please write for one.

6. **CIVIL WAR** Anthony 5343 NY 7th Reg battle line drill Ft Lafayette, gray uniforms, VG $14

7. Anthony War for the Union 2500 near Brady & Co crude photo wagon, Signal Tower, Cobbs Hill, VG $30

8. --- 2643 Johnsonville, RR, supply tents, G-VG $12

9. --- 4008 Ft Sanders showing attack point, VG+ $13

10. --- American Views 3524 int Ft Putnam, VG+ $13

11. --- 3529 S parapet Ft Wagner, tents, Exc $14

12. --- Prominent Portraits 3905 Maj Gen Wm B Hazen rich, some foxing, VG $30

13. --- (Anthony) 2609 Dutch Gap Canal, officer in cap with Seldon&Co vendors label, VG $12

14. --- Bell&Bro. Ford's Theatre 1860's shows debris in front during renovation as museum, Exc $12

15. --- Gurney&Son Gen. Butler, prob postwar, Exc- $40

16. --- Taylor&Huntington 721 bringing in wounded, E $14

17. ----- 2508 burial of the dead Fredericksburg, E $14

18. ----- 6672 camp, Monument Garden Chattanooga E $12

19. **COMIC SET** 5 U&U vus "The Five Senses": seeing, smelling, tasting, hearing, feeling (spanking) charming vus young boy 1905, Exc- $20

20. --- 3 U&U "Tricks of the Country School" prank, fight, spanking, cute 1906, Exc $12

21. --- 4 HC White "play doctor" sick dolly, visits gets kiss as fee, scarce 1904, Exc $16

22. **FAMOUS** Key 32062 Lindbergh & plane, Exc $20

23. --- Key 33852 Mahatma Gandhi, Exc $8

24. --- U&U Queen Victoria at breakfast under tent with 2 princesses, 1897, Exc $10

25. **GLASS** Colossuses "Memnon" at Thebes, dramatic hyperstereo fm low angle, French 682, Exc- $30

26. --- Exposition Universelle 1867: 2 vus of French section, 8017 industrial gallery, 8052 art gallery, both rich, Exc. 2 views $23

27. ----- 8111 Austrian art gallery, rich, Exc $8

28. ----- 8129 Prussian industrial gallery, Exc $16

29. ----- 820 Portugese pavilion, outdoors, Exc $10

30. --- Ferrier & Co 8825 monumental arch, Temple of Isis, Philae; now flooded by Aswan dams, Exc $30

31. --- Frith 390 Entrance Great Temple Luxor, obelisk, 1/2 buried colossuses, gold trim, paper label,E $45

32. --- Langenheim 1856 Mt Vernon Mansion, nice tint, neg had sm flaw in grass area, fine example, Exc$120

33. ----- 1856 winter Niagara fm Am side, lovely, Exc$70

34. **LANGENHEIM** 1858, The Basin Wt Mtns, Exc- $12

35. --- Lafayette & Haystack mtns, Wt Mtns, barn, E- $12

36. --- vu down Sleepy Hollow Catskill Mtns, Exc $12

37. --- Niagara suspension bridge fm Am side, Exc $15

38. --- Suspension bridge int. carriage way, Exc $16

39. --- Suspension bridge look along RR, dist loco E $14

40. --- Passaic Falls, factory, nr Patterson NJ, E $14

41. --- Girard College, Phil. blindstamp, unusually rich nice tint, some foxing in sky, VG+ $15

42. **LONDON STEREO** Co Niagara fm Prospect Ft, ca 1858, nicely tinted, Ornate back, Exc- $12

43. --- 137 Blondin crossing Niagara nr end, with crowd, tinted, ornate back, ca 1858 very scarce, VG $35

44. --- 194 Tomb of Washington, nice tint, ca 1858 E-$15

45. --- 195 Capitol steps statue Incident in Life of Pioneer, cal858 lovely tint ornate back nr mint $15

46. **MO.** KANSAS CITY 6 cab size Bower&Johnson 1878-82: W fm Del. St, 9th fm Walnut, 6th fm Bluff, Stock Yards, pan city & RR yards, 7th&Walnut. Last Good, rest Exc. fine and scarce group $55

47. **NEW ENGLAND** towns, resorts, places, events. 1000's vus in stock, please ask for specifics.

48. **RAILROAD** AL McKay Decorah Iowa photo, dozs men dig out RR after huge snow, vu along deep cut, E- $15

49. --- B&L RR loco boiler explosion at Lowell MA, side vu, doz men, near, 1870's yellow mt, Exc- $25

50. --- 2 vus RR accident Brockway Mills Rockingham VT, by PW Taft, 1869, #1 close loco fm track, #2? wreck both orng mt, nice pair, Exc- $28

51. --- Ingersoll 144 cab size DeWitt Clinton Train, 1893 World Fair, fm side, unusual, Exc- $8

52. --- Kilburn cab size 306 main line loco & 3 cog locos together, Base Sta, Mt Wash. behind, rich E- $11

53. --- Centennial Photo#1849"First" loco, 1835. Fine unusual loco, scarce vu, Exc $40

54. **SOULE** 1866 Portland Fire: 12 scarce important vus earliest such comprehensive Am series: 469, 470, 475 481, 482, 483, 484, 485, 488, 489, 490, 491. E- $95

STEREO SALE

LARRY MOSKOVITZ (415) 835-1319
P.O. Box 13151 If no answer please keep trying
Oakland, Calif. 94661 but 9 am weekdays P.S.T. best

Please include $2.00 postage & insurance under $50.00 and $2.50 on $50.00 or more. California residents include 6% sales tax.

1. WATKINS—Mission San Diego #4601 New Series. Nearly Mint cond. $16.00
2. WATKINS—Mission San Luis Rey de Francia #4612 New Series. Nearly Mint $16.00
3. WATKINS—Mission San Fernando Rey #4633 New Series. Nearly Mint $16.00
4. WATKINS—Mission San Gabriel #4630 New Series. Nearly Mint $16.00
5. WATKINS—Mission San Miguel #4658 New Series - shows wine & beer ads on side of mission. Nearly Mint $16.00
6. WATKINS—Mission San Buenaventura #4637 New Series. Nearly Mint $16.00
7. WATKINS—Mission Santa Barbara #4643 New Series - unusual angle from fountain towards towers. Nearly Mint $20.00
8. WATKINS—YOSEMITE, Nevada Fall #1084. Sq. corner yell. mt. F-VF $16.00
9. WATKINS—YOSEMITE, Mirror View of El Capitan - variant of plate 6 (Watkins) Era of Exploration. Oran. mt. VF $16.00
10. WATKINS—YOSEMITE, White & Hatch's Hotel (pencil title) Oran. mt. Nearly Mint $22.00
11. WATKINS—YOSEMITE, Cathedral Spires #1093. Orange mt. Exc. $16.00
12. WATKINS—YOSEMITE, Cathedral Rock #1092. Orange mt. VG-F $10.00
13. WATKINS—YOSEMITE, North Dome #1131. Yell. Mt. Sq. corner. Fine $15.00
14. WATKINS—YOSEMITE, Mirror View #1124. Orange mt. Nice view, close. Exc. $12.00
15. WATKINS—YOSEMITE, Bridal Veil from Coulterville Trail #1078. Yell. mt. VF $16.00
16. SOULE—YOSEMITE, #1188, The Yosemite Valley from Mariposa Trail. Nice scenic looking down into valley. Ex. $10.00
17. MUYBRIDGE—Great Geyser Springs #885. View up the Canyon, from the Witches' Cauldron - shows large group with huge clouds of steam rising from geysers. Helios Flying Studio dull yell. mt. VG $30.00
18. SAN FRANCISCO—early E. ANTHONY view #47 Panorama #5 shows city & sailing ships in harbor (distance). Canary yell. mt. E. & H.T. Anthony by Weed. Fine, nice contrast, very minor spots. Rare $55.00
19. SANTA BARBARA—by Hayward #20 Bird's Eye View. Oran. mt, F-VF $18.00
20. ARIZONA—WATKINS, Street in Tucson #4894 New Series - shows adobe & brick buildings, signs, people - very nice. Nearly Mint $45.00
21. ARIZONA—WATKINS, at Fort Yuma #4855 New Series - rare view shows man on horse outside buildings of fort. Nearly Mint $35.00
22. ARIZONA—WATKINS, Fort Yuma, from Yuma City #4853 New Series - shows many adobe buildings & fort in distance. Exc. $27.00
23. BISMARCK, CAPITOL HOTEL - #244 by F. A. Taylor - shows false front buildings, men, & cannon. Yell. mt. VF $25.00
24. OREGON—WILLAMETTE FALLS by Taber #1221 - overview of town with many buildings. Oran. mt. VG-F $30.00
25. INDIANS—Pueblo Tesque Girls, carrying water. #64 by Bennett & Brown. Yell, cab. size. VG-F $32.00
26. CARBUTT—BUFFALO Indian Chief #85 shows buffalo on streets of Chicago in winter—a strange view. Yell. mt., slight stain. $25.00
27. NEW MEXICO—Church in Albuquerque by Henry Brown #199 Cab. size. Yell mt., good contrast. Fine $20.00
28. DARIEN EXPEDITION—Street San Juan de Dios, Panama #4 by E. & H.T. Anthony. Cab. Yell. mt. VF $35.00
29. DARIEN EXPEDITION—Street in Panama #5 by E. & H.T. Anthony. VF $27.00
30. DARIEN EXPEDITION—Plaza Independence, Cartagena #16 - lots of people, a burro, lots of action. VF $30.00
31. BRIGHAM YOUNG by C.W. Carter — a head & shoulders portrait of the famous Mormon leader photographed at his 70th birthday 1871. VG $50.00
32. THEODORE ROOSEVELT at his desk in the White House 1903. Undersood. Fine $10.00
33. PRESIDENT McKINLEY at his desk in the White House. Underwood #1. Fine $7.00
34. PIKE'S PEAK INCLINE RR—All Aboard for Pike's Peak. 1893 Underwood. A great close-up of train & people. VF $14.00
35. ALASKA—Prospectors Building Winter Quarters #11536 Keystone. Tan mt. Fine $12.00
36. TRAINS—Frankenstein Trestle & Train, P. & O. RR Crawford Notch. Kilburn #2042. Fine $10.00
37. TRAINS—Ascending Mt. Washington. #538 Kilburn - closeup on engine on incline. VF $12.00
38. TRAINS—Railroad Train on the Summit of Mt. Washington. #540 shows engine & car. Kilburn. F-VF $10.00
39. TRAINS—Jacob's Ladder, Mt. Washington RR, #134 Kilburn - shows engine & car on grade. VF $10.00
40. TRAINS—Mt. Washington RR Trains, #682 Kilburn - shows 2 trains on track with men. Exc. $12.00
41. TRAINS—N.Y. Elevated - #9 The famous Bowery, North from Grand St. NY. 1903 H.C. White. Fine, except minor spot $9.00
42. VERMONT—Willoughby Lake, Westmore, Vt. - #98 Kilburn - shows several buildings near lake. F-VF $4.00
43. TRAINS—Gates of the Crawford Notch Train. #309 Kilburn cab. size close up of locomotive. F-VF $10.00
44. TRAINS—Southern Pacific, #17035 Kilburn, 1907 shows three engines & cars. Good $12.00
45. SATURDAY EVENING POST NORMAN ROCKWELL Cover 'The Sphinx'—The actual vintage magazine cover showing a boy with stereo viewer & views. NOT A REPRO - see Stereo World, p. 35, July-Aug. 79. Rare $45.00

— WANTED —

CALIFORNIA TOWN VIEWS

NEVADA VIEWS - Towns & Mining

YOSEMITE
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EARLY ANTHONY VIEWS OF CALIFORNIA

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